K9! **JOHN LEESON** reflects on his varied career – and being the voice of the Doctor's robot dog!

DOCTOR WHO MAGAZINE™

ISSUE 498
May 2016
panini magazines

DAVID TENNANT & **CATHERINE TATE**

WE'RE BACK!

THE TENTH DOCTOR and **DONNA NOBLE** return for a brand new audio series! David and Catherine tell us why they're thrilled to be back in the TARDIS…

PLUS!
- The Evil of the Daleks
- Four to Doomsday
- The Time of Angels/Flesh and Stone
- Elisabeth Sladen's daughter **SADIE MILLER** on growing up in the world of Doctor Who

Pull to OPEN

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BBC DOCTOR WHO MAGAZINE

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> “Each of these new stories has got a lovely central concept that’s quite new, and very inventive and creative…”

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Letter from the Editor

Last issue we celebrated 20 years of the Eighth Doctor and the making of the TV Movie, and this time it’s time for us to get nostalgic about the era of the Tenth Doctor – which is possibly an even odder thought, as it just seems so recent! Before you know it, we’ll be reminiscing about things that haven’t even happened yet…

But what about the Tenth Doctor and Donna? The series of *Doctor Who* that they shared together in 2008 was a whirlwind of brilliant adventures. I know we’re not supposed to have favourites, but that was a particularly joyous time, and I’m tremendously fond of the chemistry between those two characters. From the moment they spot each other through the glass in *Partners in Crime*, to the heartbreaking way in which their travels together are forced to come to an end in *Journey’s End*, these two were the very best of mates, who secretly adored each other, but never with the desire to actually ‘mate’ (despite one unfortunate misunderstanding).

But, as is so often the way with the best ideas, it happened partly by chance. Donna Noble was created as a one-off character for the 2006 Christmas Special, *The Runaway Bride*, and that could easily have been that. Famously, Catherine Tate had such a wonderful time making that episode that she had trouble shooting the scene where Donna had to turn down the Doctor’s offer of a trip of a lifetime. Fortunately – for all of us – Donna and Catherine would get their second chance.

When I became editor of **DWM** in the summer of 2007, the very first issue I put together featured a cover image of David Tennant and Catherine Tate on set for *The Unicorn and the Wasp* – the first story made for that season. (Which reminds me, the headline on that cover was ‘Cathy Comes Home!’, which subsequently prompted an email from Catherine’s agent, politely requesting that we didn’t call her ‘Cathy’ again. Ulp. Point taken!)

Anyway! It’s a rather wonderful thing that Big Finish has been able to reunite David Tennant and Catherine Tate for three new audio adventures, which go on sale shortly, and I can’t be the only one who’s breathless with anticipation to actually hear them. Unlike the TV episodes, where I need to read scripts in advance, I’ve managed to remain completely spoiler-free for this new series, and I can’t wait!

Allons-y!

Tom

Ask STEVEN MOFFAT

Answering the burning questions posed by DWM readers – the man in charge of *Doctor Who*!

"I'm always saying that there's a lot of 'urgent standing' on *Doctor Who*, and it's true, it works."

Exciting but slightly garbled and typically inaccurate recap...

In last month's episode, a mysterious stranger issued a terrible challenge...

CLIVE WINTERBOTTOM **asks: In 52 years of *Doctor Who*, which stories do you think could be considered 'groundbreaking' is some way?**
With seconds to spare, as the giant laser buzzsaw descended (or something) I replied, "Groundbreaking *Doctor Who* has to mean finding new spaces for the show to work in: not necessarily the best episodes, not even the favourites, just the shows that everyone found themselves imitating," and then smiled bravely like a man who knew he'd probably have to re-edit that a bit for the recap.

The Daleks (the classic form of nice rebels and metal overlords), *The Rescue* (the Doctor as clever, scheming hero) and *The Tomb of the Cybermen* (horror movie remount plus base under siege) emerged as the winners, and everybody – I hope – disagreed.

Part 2.

Oh, I was tempted to choose *Spearhead from Space*, partly because it's written by Robert Holmes (probably the greatest *Who* writer ever, and certainly the best of the original run), and because it introduces a whole new format to the show: the Doctor works for UNIT, guarding the Earth against the aliens. But brilliant story though it is, the truth is the old format – the wandering Doctor in his big old box – clawed its way back into the show almost immediately, like a cat fighting its way out of a sack. It held off for a moment, but the DNA of *Doctor Who* overwhelmed.

I was also tempted to choose *Rose*, partly because it was written by Russell T Davies (probably the greatest *Who* writer ever, and certainly the best of the modern run) because it's the single best example of a TV revival, and launched a blazing success. Oh, I remember reading that one. Turning the first page, wondering if this could ever work – and then all the windows flew open, and choirs sang, and here we all are. But the truth is, it was a smart, fast and brilliant restatement of *Doctor Who* in the modern world. Not so much new, as back – in a way we never thought it could be.

Enough of what I don't think – here's what I *do*.

EARTHSHOCK

Some people will be cross about this one. And some of those people are my friends, so I better stay home for a bit. In truth, for those of you who don't know it (for SHAME), going back and having a look will puzzle you. Because what was special about it was only visible at the time.

It was *Doctor Who* as an action movie. Sure, there had been action before, some of it very good – the Yeti slaughter in *The Web of Fear*, the missile hijack in *The Mind of Evil* – but generally they were sequences. The greater part of the show would be more leisurely paced, even a little theatrical. Almost proscenium-bound. That's no criticism, by the way – we still make shows like that, and they still work. Somehow, though, *Earthshock* – despite being largely studio-bound – bust through that proscenium. We'd never seen *so many* scenes in an episode, or scenes so giddily short. A story told in blizzard of fast-paced fragments.

"No." Get tingly!

I'm always saying on the modern show that there's a lot of 'urgent standing'. It's true, and it works. And it started, I think, in *Earthshock*. It's not completely unfair to say that up till that point, the show tended towards urgent *sitting*. I mean, BRILLIANT urgent sitting – but, you know, sitting. So for bringing a whole new pace to *Doctor Who* storytelling that never went away, on your feet for Eric Saward, Peter Grimwade, and John Nathan-Turner.

BAD WOLF and THE PARTING OF THE WAYS

This one is so obvious, I don't really have to go on, do I? It's hard to recall that up until this story, there was no such thing as a *Doctor Who* finale. I mean, you could squint and pretend. I guess *The War Games* sort of qualifies, with its major revelations about the Doctor and the start of his regeneration, but really – excellent though it is – it doesn't feel that way. But this mad, reeling, unstoppable two-parter was a beautifully orchestrated television event, in a way *Doctor Who* hadn't been for... well, several weeks, now that I think about it.

I read it before I saw it, and oh God, that scene when the Doctor said "No" to the Daleks... I tingle to this day. When I finally saw it, I loved it even more: the first *Who* finale, and I think unbeatable. Certainly I've never managed to top it. You might argue that Russell did, with *Army of Ghosts/Doomsday*, and when I think of that final beach scene I'm tempted to agree – but my heart belongs a year earlier. So come on, Chris, it's all down to you – topple that damn monolith!

THE CHRISTMAS INVASION

Yes, it's two in a row for the giant Welshman. Honestly, what did you expect? Now, the Christmas episodes are a funny thing. Some people like to hate them. I think generally those are the people who hate Christmas, and what can you say about people like that? Between you and me, anyone who despises a great shout of love and joy right at the heart of winter is either mad or evil. Or, in fairness, Australian. (You may not, of course, be a Christian. Please understand, neither am I. But it looks like a nice party. Shall we go anyway?)

But anyway, this was the show that sealed the deal, introduced regeneration to a new audience, and gave us the immortal David Tennant Doctor. But most importantly of all, it gave us *Doctor Who* on Christmas Day, and how did we ever live without that?

Many years ago, discussing the upcoming episode *The Runaway Bride* with Russell, he laughed and said, "They're calling it the traditional *Doctor Who* Christmas Special – it's only the second one!"

Only the second one, and a tradition already. That's groundbreaking. **DWM**

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe…

See the original Target covers up close!

A selection of over 50 pieces of original artwork from the *Doctor Who* WH Allen/Target Books range from the 1970s and 80s are to go on display for the first time together.

The display will take place between 28 April and 11 May 2016 at The Cartoon Museum in London and promises works by Andrew Skilleter, Jeff Cummins, Roy Knipe, Tony Masero and the very first artist for the range, Chris Achilleos.

Doctor Who brand account manager Edward Russell, who has organised the display, tells **DWM**: "I've long-wanted to put on an exhibition of these wonderful and inspiring pieces of art from *Doctor Who*. Even today, Chris Achilleos' work for the first three novels looks fresh and exciting and it's no wonder that *The Complete Ninth Series* box set contains artwork inspired by it. With BBC Books re-releasing the Target range, I finally found an excuse to contact the collectors of these paintings and am pleased to say that – at the time of writing – we have about 50 covers about to be loaned.

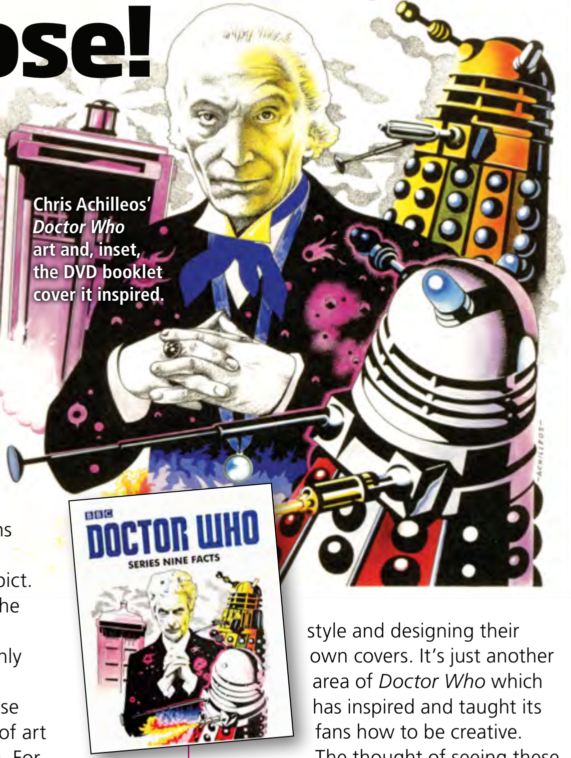
"Any fans who grew up with these novels will understand their importance, but I imagine some younger **DWM** readers might wonder why there is such interest in the Target range and its varied cover art? The fact is, in the 1970s, these books were our only connection with the show. During the 1980s, we had more access to *Doctor Who*, but other than the occasional still in *Radio Times* or this very magazine, there wasn't really any 'artwork' connected to the show which took its imagery beyond what we saw on screen. The Target books would be highly anticipated as we fans would wonder what the covers would depict.

"Whether it was the realistic style of Jeff Cummins, or the highly stylised paintings by Andrew Skilleter, these were the first works of art that I fell in love with. For me, the 50 or so pieces we will have on display are as important as the paintings hanging in the Louvre.

"I can honestly say that images such as the Doctor and Clara running from an explosion – used for the artwork promoting the latest series – were directly inspired by the imagination of these artists. I know that many fans learned to paint by copying the Target style and designing their own covers. It's just another area of *Doctor Who* which has inspired and taught its fans how to be creative.

The thought of seeing these works of art in the flesh – brush strokes and all – is deeply exciting and I hope other fans enjoy it too."

DWM readers will be able to enjoy the display at a discount price – just £5 instead of £7 for an adult ticket – simply by bringing the next issue of **DWM** (Issue 499) with them when buying tickets at the venue. For more information on the display visit *tinyurl.com/TargetDisplay*



Chris Achilleos' *Doctor Who* art and, inset, the DVD booklet cover it inspired.

Genesis is back on vinyl!

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DR.WHO & THE DALEKS
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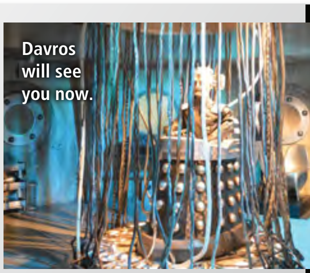
BARRY GRAY

Demon Records is to re-release a special version of the 1970s vinyl soundtrack of *Genesis of the Daleks* as part of this year's Record Store Day, taking place on 16 April 2016.

This soundtrack to the 1975 *Doctor Who* adventure, first released in 1978 by BBC Records & Tapes, will be reissued on 180g heavyweight 'TARDIS blue' coloured vinyl, and has been recreated with the original artwork and accompanying sleeve notes.

Meanwhile, also on Record Store Day, Silva Screen releases the soundtrack to the 1960s Dalek films on vinyl, with new sleeve notes from Marcus Hearn.

The vinyl resurgence is also spreading to Big Finish! The company is releasing limited-edition pressings of two popular *Doctor Who* audio dramas – *The Chimes of Midnight* and *Spare Parts*. Both sets will contain four heavy 180g vinyl discs enclosed in deluxe packaging, alongside brand-new special features exclusive to these releases. The cases will feature four-way gatefold sleeves, rigid slipcases and special covers designed by artist Tom Webster. Both these sets will be strictly limited to 500 copies each. You can pre-order the sets now from *bigfinish.com* ahead of their release in October 2016 and April 2017 respectively, for the pre-order price of £79 each.



Davros will see you now.

New exhibits

■ The *Doctor Who* Experience in Cardiff has a new range of exhibits, which were revealed on Wednesday 2 March. The collection now includes Davros and his hospital room plus a line-up of the foes the Doctor has faced in his most recent adventures, including the Mire, the Sandmen, the Veil and Colony Sarff. The Doctor's costume is also on display together with outfits from Clara, Ashildr and River Song. There are props, too, including the Doctor's new sonic screwdriver. Visit *tinyurl.com/ExpTickets* for more information and to book tickets.

New BBC Audios

■ Two new *Doctor Who* audiobooks will be released by BBC Audio later this year. The Second Doctor novelisation *The Macra Terror* written by Ian Stuart Black and read by Anneke Wills will be available from 4 August 2016, and the Fourth Doctor novelisation *The Invasion of Time* written by Terrance Dicks and read by John Leeson will be available from 1 September. Both are priced £20.

DOCTOR WHO
THE MACRA TERROR

Lethbridge-Stewart collection

■ Candy Jar Books is releasing *The HAVOC Files*, the collection of Lethbridge-Stewart short stories from 2015, in print for the first time. The collection includes seven stories, including one brand-new adventure, *The Enfolded Time*. There's also a new PDF-only short story, *In His Kiss*. *The HAVOC Files* will be a limited-edition print run of 300 copies. The collection is available for pre-order, for £8.99, from *www.candy-jarbooks.co.uk*

LETHBRIDGE STEWART
THE HAVOC FILES

Troughton snaps!

■ Michael Troughton, the son of Second Doctor actor Patrick, has compiled a photographic journey through his father's life in TV and film. The book includes previously unseen photos from Patrick's personal collection, plus studio and location shots. *Smile on your Face: A Photographic Journey Through Time* – is available now priced £29.99 from *tinyurl.com/TroughtonBook*

'Smile on your face'
Patrick Troughton
A Photographic Journey Through Time
by Michael Troughton
PHOTOGRAPHS

Bedford Who Con

■ Bedford Who Charity Con 2 will be held on 23 April. Guests include Katy Manning, Deborah Watling, John Leeson, Nicholas Briggs and Mike Tucker. For details go to *bedfordwhocharitycon.co.uk*

Book signing

■ Writers Terrance Dicks and Eric Saward, and artist Chris Achilleos, will be signing the new reissues of seven classic *Doctor Who* novelisations from the original range by Target Books. This event will take place at Forbidden Planet in London on 23 April from 1-2pm.

More Fourth Doctor audios for 2017!

Tom Baker is joined by guest star Simon Jones.

The cast of *The Thief of Kravenos.*

Tom Baker, Lalla Ward and John Leeson will return as the Doctor, Romana and K9 for another series of the Fourth Doctor audio adventures beginning in January 2017. Season Six – which with nine releases will be the longest run yet for the series – will see the return of some old friends and some old foes...

The season kicks off in January with *The Thief of Kravenos* by Justin Richards, in which the trio return to Victorian London for a reunion with their old friends Henry Gordon Jago (Christopher Benjamin) and Professor Litefoot (Trevor Baxter). Ed Stoppard guest-stars as Sir Nicholas Asquin, and Conrad Asquith returns as Inspector Quick.

In February's *The Eternal Battle* by Mark Wright and Cavan Scott, the TARDIS lands on a battleground on an alien world where Sontarans and humans are at war. Dan Starkey once again plays the Sontarans, supported by Big Finish regular John Banks.

In March's *The Silent Scream* by James Goss, the travellers discover that a deadly force is taking the voices of movie stars in 1920s Hollywood. Alex Newman plays Dr Julius, while Pamela Salem plays faded silent-film star Loretta Waldorf.

April's *Dethras by* Adrian Poynton sees the TARDIS arrive on a sunken World War Two submarine. Alistair Petrie plays John, Sheila Ruskin plays Flague, Josh Bolt plays Philip and Brian Vernel plays Robert.

The Doctor and Romana meet a spiritualist in May's story, *The Haunting of Malkin Place* by Phil Mulryne, which guest-stars *The Hitchhikers' Guide to the Galaxy*'s Simon Jones as Talbot. Denise Black joins him as Mrs Mountford.

The travellers head deep underground on an alien world in June's *Subterranea* by Jonathan Morris, only to be swallowed up by a massive drill ship. The steampunk-inspired tale introduces a new race of monsters called the Silex.

The Doctor and Romana face an old foe in *The Movellan Grave*, when an archaeological expedition in 1980 uncovers alien technology – a Movellan power pack. Before long, a reactivated alien ship is rising which contains a secret weapon in the war against the Daleks. The guest cast includes Polly Walker who plays Narina and Chris Jarman as Chenek.

The season ends with an epic four-episode tale by Marc Platt which is told over two releases, *The Skin of the Sleek* and *The Thief Who Stole Time.*

Romana and K9 can also be heard in Series Five of the Fourth Doctor audio adventures, which is currently being released. Visit *bigfinish.com* for details.

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Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Mapping Matt

■ **Matt Smith** will star as controversial photographer Robert Mapplethorpe in a biopic about his relationship with Patti Smith and how he stunned the art world before his premature death aged 42. Filming commences in the summer. Matt presented at the BAFTA Film Awards on 14 February having been reunited at Harvey Weinstein's pre-BAFTA party in Mayfair two days earlier with **Jenna Coleman**, who lately recorded her wedding scene for ITV's *Victoria* in Beverley Minster. **Noel Clarke** was also at the awards participating in the Sidney Poitier tribute, while a first *Brotherhood* trailer, the third and final film of his 'hood' trilogy, can be seen at *tinyurl.com/HoodTrailer*

Great Shakes

■ As part of the Shakespeare 400 anniversary, **Peter Capaldi**, who hosted a concert on behalf of children's charity Coram at St Andrew Holborn on 25 February and took part in *Letters Live* at London's Freemasons Hall, plays *Titus Andronicus* in a Shakespeare's Globe ten-minute film shot in Rome for *The Complete Walk*, a series of 37 short films screening over 23 and 24 April across London's South Bank and beyond. Promoting the DVD/Blu-ray release of *Doctor Who: The Complete Ninth Series*, Peter appeared on *Lorraine* and *Steve Wright in the Afternoon* on 7 and 8 March.

Peter Capaldi on *Lorraine*.

Take-away Tennant

■ **David Tennant** featured on ITV's *Ant and Dec's Saturday Night Takeaway* in the voiceover booth on 12 March, while previously unseen material from his BBC One *Room 101* recording aired on 17 March.

Billie Piper in *Penny Dreadful*.

Alex Plays Cricket

■ **Alex Kingston** is co-starring as bored Napa Valley housewife Cricket Stella in fish-out-of-water Hulu comedy pilot *Crushed* and was Sloane Thompson in CBS police drama *Blue Bloods* episode *Friends in Need* on 11 March. **Karen Gillan**, lately seen as Evie in the BAFTA- and Oscar-nominated film *The Big Short*, has begun shooting *Guardians of the Galaxy Vol 2*, reprising space pirate Nebula and has a bigger role this time round. Karen's *In a Valley of Violence*, in which she plays Ellen alongside **Burn Gorman**, received its world première on 12 March at the South by Southwest Film Festival ahead of an autumn cinema release. Sky 1's *DC's Legends of Tomorrow* with **Arthur Darvill** as Time Master Rip Hunter includes episodes directed by **Alice Troughton** and **Rachel Talalay**, the latter who has also been working on web series *Divorced Dad* (teaser via *bit.ly/1QTvh53*).

Eccleston's A-Game

■ **Christopher Eccleston**, who plays Maurice, the prickly nosy patriarchal grandfather of Joe in the *The A Word*, describes it as "a special job for us all. We hope the audience take us to their hearts." The six-part drama, produced by **Marcus Wilson** began on BBC One on Tuesday 29 March and continues until 3 May. *Journey to the Centre of the TARDIS*' **Ashley Walters** has joined Chris for Series Two of ITV's *Safe House*, now shooting in the Lake District.

Hurt Entertains

■ After ten years **Sir John Hurt** returns to the stage as Kenneth Branagh's father Billy Rice in *The Entertainer* at London's Garrick Theatre from 20 August to 12 November. The play will also stream a live broadcast to cinemas.

FreVamp

■ **Freema Agyeman** is Angel opposite **Eve Myles** as sexy cougar Vanessa in vampire film *Eat Local*, shot in Hertfordshire during January and February. BBC One's *Moving On* Series Seven included **Paul McGann** directing Myles as Helen in *Passengers* on 23 February. **Billie Piper** was interviewed with **Hugh Bonneville** as patrons of the Primary Shakespeare Company (*tinyurl.com/BilliePatron*). Billie features as Lily in the latest Season Three trailer for *Penny Dreadful* (*tinyurl.com/Dreadful3*) returning on 1 May.

Bank on Danny

■ **Samuel Anderson,** who played Danny in *Moving On: Love* on 25 February, is joining Series Five of ITV's *DCI Banks* as new team member Vince alongside **Shaun Dingwall**'s Chief Superintendent Colin Anderson and *Enlightenment*'s **Keith Barron** as Banks' father.

Christopher Eccleston in BBC One's *The A-Word*.

Russell's Dab Hand

■ **Russell T Davies** wrote *Radio Times'* letter of the week (12-18 March edition) exploring how the Department for Culture, Media & Sport's desire for BBC distinctiveness might have resulted in the non-existence of the highly lauded *Happy Valley*. He won himself a DAB radio for his efforts!

Awards

■ The Olivier Awards are announced on 3 April. Nominations include **Mark Gatiss** for Best Actor in a Supporting Role; **Imelda Staunton** for Best Actress in a Musical; and **Benedict Cumberbatch** for Best Actor in a Play. All three will hope to repeat their 21 February wins at the *WhatsOnStage* Awards in the equivalent categories (Gatiss won for a second consecutive year). Also nominated are **Peter Davison** (Musical Supporting Actor) and **David Haig** (Musical Actor).

Jon Rollason in *The Web of Fear*.

Coming Up

■ **Colin Baker** hosts *The Magic of Rodgers and Hammerstein* at the White Rock Theatre, Hastings on 1 May. **John Barrowman** will play Scottish clan leader Munro in the penultimate Season Three episode of the CW's drama *Reign* and with sister Carole releases *Conjurer*, the first of *The Orion Chronicles* continuing Matt and Em Calder's adventures from his *Hollow Earth* novels. The forthcoming Amazon original drama *The Collection* features **Michelle Gomez** as a fashion editor.

Quickies

■ **Catherine Tate** promoted her musical *Miss Atomic Bomb* (to 9 April) on *This Morning* (26 February) and *Front Row* (10 March). **Stephen Gallagher** wrote Sky 1's *Stan Lee's Lucky Man: The Charm Offensive* on 4 March. **Camille Coduri** appeared as Terri in Radio 4's sitcom *Bad Salsa* and **Frank Cottrell-Boyce** wrote *How to Flee from Sorrow*.

Obituary

Jon Rollason, who played Harold Chorley in *The Web of Fear*, died on 20 February aged 84. In early March it was announced make-up supervisor **Sonia Markham** (sister of *The Crusade*'s **Petra Markham**), who worked on *The Sensorites* to *The Smugglers*, had died aged 78. *Frontios* paramedic extra **Judy Collins** died on 30 January. **Rita Davies**, who featured in two of Big Finish's *Doctor Who* audios, *Primeval* and *Innocence*, died on 19 January aged 82. **DWM**

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Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

The last issue of DWM took a nostalgic look back at the 1996 *Doctor Who* TV Movie, and sparked happy memories for many readers...

Happy 20th Birthday!

■ **ANDREW CURNOW** EMAIL

I just had to drop you a quick email in praise of issue 497 – what a great read! I've really enjoyed such fulsome praise for the often-neglected TV Movie. I'm old enough that 1996 seems only about ten minutes ago, so it's quite extraordinary to realise it's actually 20 years. I have three overriding memories of the TV Movie...

Firstly, it was the subject of the first ever letter I wrote to **DWM**. You never published it, but that's okay, I'm over that now. It's fine, honest.

Secondly, by sheer fluke, my job sent me to America for a week in 1996 – and it was *that* week. So, on 14 May, I sat in my hotel room and got to watch the TV Movie on Fox.

And thirdly, a couple of days after I got back to the UK, my brother and flatmate bought the VHS of the movie. A couple of days after that, and still a couple of days before the movie aired here, somebody came round to the flat to ask if she could borrow the video – and it turned out, the woman at the door ended up being the woman I married.

STAR LETTER

A kiss to the future for *Doctor Who*.

Celebrate good times!

■ **JACOB LOCKETT** EMAIL

With great pleasure, I would just like to thank everyone at **DWM** for giving the 1996 TV Movie the positive attention it rightly deserves. I think the story often gets a bad rap, which is quite sad, unjust and unfair. It's not a perfect story by any means, but what we, as fans, must do is centre our attention on what the TV Movie did *right*. It introduced a great Doctor (Paul McGann will forever be my favourite), updated the show to a more modern taste, and – most importantly – reminded everyone how flexible and enjoyable the programme's central premise was. All your articles and interviews last issue more than proved this point. Let's celebrate that!

Jacob's letter wins him a copy of *The Peterloo Massacre*, a new full-cast audio drama starring Peter Davison as the Fifth Doctor. It's available from *www.bigfinish.com* priced £14.99 (CD) and £12.99 (download).

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■ **MORVYN FINCH** EMAIL

What a treasure trove the TV Movie issue of **DWM** was, with the excellent Eric Roberts interview and rare photos. I well remember the excitement of watching the movie in 1996. And if I dig hard enough, I can probably find both UK and USA versions of the VHS somewhere in the attic! Thanks to all for a splendid issue.

■ **WILLIAM SMITH** EMAIL

Thank you **DWM** for such a wonderful tribute to the TV Movie on its 20th anniversary. The movie was my first memory of *Doctor Who* and, as tends to happen with the first of anything, remains one of the show's great stories for me, while Paul McGann has always been my Doctor. I remember excitedly asking my mum if the Master had green eyes and spat acid in 'the old version', and watching in awe as this dashing man saved the world using only his brains, and then tried to save his hated enemy's life, in complete contrast to all the other hero figures of my childhood.

Following the broadcast I avidly read the Eighth Doctor's comic strip adventures in *Radio Times* every week, until that too disappeared and my interests wandered into other things. Truth be told, I only watched the return of *Doctor Who* in 2005 and became a fan once again because I had such fond memories of the TV Movie.

It was refreshing as well to see all of the myths about what was 'wrong' with the movie debunked by **DWM**, especially when it seems that in certain quarters the movie is unfairly dismissed while the series nowadays is applauded for doing exactly the same things. Above all, it was amazing to see how the TV Movie paid tribute to the past and blazed the way with its innovations in preparation for the triumphs of the future.

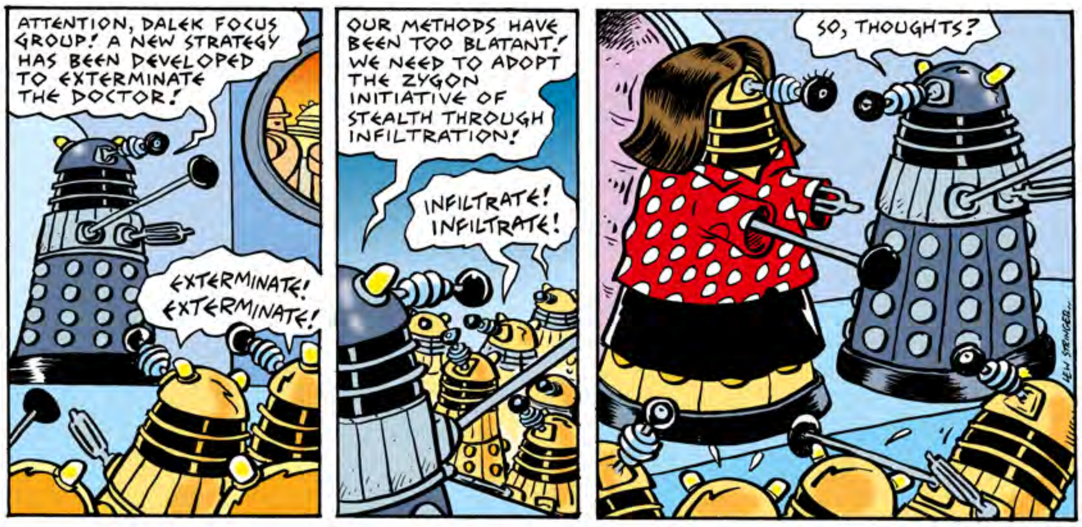
■ **GEOFF LAKE** SHREWSBURY

Well, that was the quickest I have ever read **DWM**! As a subscriber I received it a day early (Wednesday) and I have finished it today (Thursday). I have always loved the *Doctor Who* TV Movie. What a bumper issue – interviews not only with the superb Paul McGann but also Daphne Ashbrook, Gordon Tipple, Yee Jee Tso and the Master himself, Eric Roberts. A superbly revealing piece with executive producer Jo Wright, too. Wow. A great issue for a very underrated movie, not to mention all the usual treats. Thanks **DWM**!

■ **KATE GRIFFITHS** EMAIL

I really enjoyed reading the interviews and articles in last month's **DWM** – but how can it be 20 years since the TV Movie?! It really doesn't seem two minutes since I was getting very excited about it. I remember really enjoying the movie and being very pleased that Sylvester McCoy got a proper regeneration scene. It's hard to imagine where *Doctor Who* would be now if

The DAFT Dimension by Lew Stringer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EXTERMINATE! EXTERMINATE!
OUR METHODS HAVE BEEN TOO BLATANT! WE NEED TO ADOPT THE ZYGON INITIATIVE OF STEALTH THROUGH INFILTRATION!
INFILTRATE! INFILTRATE!
SO, THOUGHTS?
LEW STRINGER

they had gone on to make a series – it could have been very different...

■ **FUNKY** EMAIL

Great to have a full celebration for 20 years since the Paul McGann TV Movie in **DWM** 497. I remember picking up both issue 237 and Marvel's *Doctor Who Movie Special* – I still have copies of both. The happy memories of the build-up and episode remain to this day. Happy 20th, TV Movie!

■ **BED TEDDS** EMAIL

DWM 497 confirmed a long-time suspicion I've had about the TV Movie – that it was filmed on 35mm. So, if that's the case, then where's the Blu-ray? In 2013 we had *Spearhead from Space* come out in glorious high definition, so it would make sense for the Beeb to release Paul McGann's first story, scanned from the negatives in HD for the 20th anniversary of the story, wouldn't it? I'd fork out over 20 quid to see that. Unless they're not doing it because it reveals Sylvester McCoy holding the sonic screwdriver the wrong way round or something...?

DWM asked restoration expert Steve Roberts why there has been no Blu-ray. Steve tells us: "The problem stems from the way the TV Movie was edited after shooting. It was shot on 35mm film, but rather than a film editor physically cutting together the shots required and making up the story on film, instead the entire camera negative was transferred from film to standard definition videotape. The show was then edited in SD and all the effects shots composited in SD to form a finished SD videotape master.

"To make an HD version, all of the original film rolls would have to be located and telecined in HD – or probably 4K these days. Somebody would then have to go through using a manual or semi-automated shot-matching process to work out the exact shots that had been used originally from the many takes that would have been shot for each scene. After assembling the show to exactly match the original version, all the effects would then have to be redone." Not an easy task, then!

Would you play games with this man?

Game On!

■ **NATALIE OWEN** SOUTHAMPTON

I don't normally write letters (or emails) to magazines, but after reading the fantastic *Doctor Who* video game feature in **DWM** 496, I couldn't resist. I remember playing some of those games (and I fondly remember enjoying *Dalek Attack*), but it was fascinating to read how hard it has been to transfer *Doctor Who* to gaming, especially when you consider how successful the BBC has been in transferring the show to radio, books and comics.

I think I felt most for the programmer of *The Eternity Clock*, Nick Dixon. He was clearly such a huge fan, only to have his dream spoiled by unrealistic managerial demands. I agree with his point that you shouldn't play as the Doctor in video games except... what if there was a War Doctor game? John Hurt could lend his voice, and perhaps we could see awesome space battles between TARDIS and Dalek time ships. Surely the recent success of *Doctor Who Legacy* and the LEGO game proves that it can work?

Anyway, I hope **DWM** continues to explore and discuss *Doctor Who* games in the future. It's the one medium the Doctor has yet to fully conquer!

Don't expect to see the Eighth Doctor on Blu-ray any time soon...

■ **PATRICK FURLONG** EMAIL

I've just read issue 496 and loved it, especially the interview with Sir John Hurt and the feature on *Doctor Who* computer games. The only one I bought was *Destiny of the Doctors*, which I quite liked. I never owned *Dalek Attack* back in the day, as I had an Amstrad CPC and, for some reason, the game never came out in that format.

I remember reading an interview with Sylvester McCoy in a *Who*-themed issue of *Your Sinclair* magazine (the cover of which had artwork of Davros wearing a T-shirt) in which he disowned the game, as he didn't like his Doctor being violent. I heard the BBC wouldn't let the programmers be credited, but it was snuck in somehow.

There were also several unlicensed games – an unofficial text adventure based on *The Five Doctors* coded for the Sinclair Spectrum, coded by Kevin O'Shea in addition to *The Time Lords Amulet*, also on the Spectrum and a 3D version of *Planet of the Daleks* on the Commodore Amiga, which has apparently been lost in the sands of time...

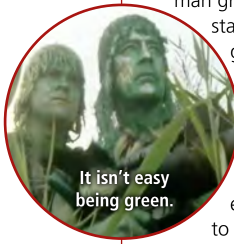
Mighty Kroll!

■ **C GUDGEON** EMAIL

The Fact of Fiction on *The Power of Kroll* [**DWM** 497] compares the story to Robert Holmes' other contribution to the 1978/79 'Key to Time' series and concludes that, as per the **DWM** readers' poll, *Kroll* is the weaker story. Having seen both stories, I personally much prefer *Kroll* over *The Ribos Operation*.

Ribos has some moments in its favour, such as the interplay between Garron and Unstoffe, and the way the Doctor brings about the villain's death. But I find it a slow, talky, underwhelming story compared to *The Power of Kroll*, which has more action and the more interesting setting of the Refinery and the swampland. Philip Madoc may not have been impressed by Kroll's attacks, but I was! *Kroll* is not perfect – the actor playing Rohm Dutt should have been younger, and physically more intimidating. Apart from Romana, there are unfortunately no female characters – and more of the action should have been on the Refinery, with the base-under-siege theme emphasised more. Also, the Doctor's unexpected singing ability is surely unique in this story!

Like *Revenge of the Cybermen*, *The Power of Kroll* is one of those stories that's generally been greatly underrated.



It isn't easy being green.

WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@bat_hoops Really enjoying **DWM** 497. Good to know I'm not alone in my love for the movie. McGann is a great Doctor and Roberts a great Master too!

@JohnFPLane This month **DWM** pays tribute to the *Doctor Who* TV Movie. And yes, I'll say it, since they did too, it's about time! Nice one.

@FoxInSocks1978 Picked up my **DWM** today and freaked out at the cover. Thought it was *Radio Times* in 1996 and I was 17 again!

@danthedrummer_ Waiting for **DWM** 500. Hope it's good!

@HairoftheHound_ Well done **DWM** and all *Doctor Who* fans who pushed for *The Underwater Menace* DVD in 2015 before the BBC Shop closed. *#phew*

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

■ **TREVOR HART** WOODBRIDGE

I was delighted to see the recent *Fact of Fiction* feature on *The Power of Kroll*. Back in 1978, my mum had the shock of her life when she visited the Maltings where the story was being recorded, and suddenly came across a man green from head to foot and stark naked, with make-up girls desperately trying to get all the green paint off with what appears to have been Ajax. They had to use loads of Swarfega gel to get rid of it in the end. My little sister also got to meet K9 on a visit to the set, even though he couldn't be in the story itself.

Star Man

■ **SIMON DARLEY** DONCASTER

With regards to the Watcher's David Bowie Top Ten in **DWM** 497, why no mention of *Saladin Sane*, or *Karma Mandril*, or *'87 & Cryon*, or *Absolute Bigoners*?

I'll get my coat.

Fans, New and Old!

■ **NINA NOSS** EMAIL

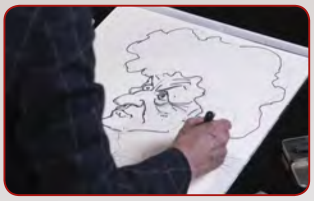
I would just like to say how amazing the world of *Doctor Who* is, and a very big thank you to the all the team who work so hard to make it so enjoyable!

I am a new fan having only started watching *Doctor Who* five months ago (despite many recommendations from friends over the years!). What a vortex of a five months it has been! Complete immersion into ten years of the current run, catching-up just in time for the fabulous *Doctor Who* Festival. I've delved into the thrilling world of the audios and I'm well on my way with the original run from the wonderful William Hartnell! (Oh, plus a

►

WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds!



■ *The Fan Show* asks Peter Capaldi to draw his *Doctor Who* life, but like all good artists he decides to interpret the brief and draw his Doctors! Go to: **tinyurl.com/CapaldiDraws**

■ *The Fan Show* also challenges Michelle Gomez on how well she can identify some *Doctor Who* monsters and aliens. See how she gets on... Go to: **tinyurl.com/MichelleMonsters**

■ Peter Davison sends himself up in this short spoof interview from a breakfast television show during his promotional visit to Australia in the early 1980s. Go to: **tinyurl.com/DavisonInterview**

■ It's time for your morning workout with Davros! He'll show you all the best exercises needed to join the Kaled Master Race by getting perfectly toned. Go to: **tinyurl.com/DavrosKeepFit**

■ Episode 7 of Doctor Puppet, a handcrafted fan tribute to *Doctor Who*, is out! The Doctor approaches his end – and his beginning – in *The Foregone Storm*. Go to: **tinyurl.com/60sPuppet**

subscription to this brilliant magazine.) It really has been a true Adventure in Space and Time, and I greatly look forward to the wonders that the future holds – keep them coming! What can I say... the Doctor really did take me by the hand and yell 'Run!' and I haven't looked back since.

■ **MARTIN SPELLACEY** BRISTOL

Ah, 1979. As the good Doctor himself once remarked,"More of a table wine, shall we say." But for this young lad, it marked the exciting launch of a whole magazine dedicated to *Doctor Who* every single week. *Doctor Who Weekly* (I still call the magazine that) had photos and comic strips, and every seven days I could pop down to my local newsagent and catch up on the good Doctor's adventures.

And then in September 1980, the magazine announced with issue 44 that it was going to become a monthly event. True, the content of the magazine became better; the features longer and the pictures that much more lavish, but part of me missed my weekly appointment with the Doctor.

So, I have to say that the teenage boy that's still inside my head is rather pleased with the output of *Doctor Who* publications from Panini at the moment. Not only do we get 13 regular issues of **DWM** (and the regular page count has increased from 28 to a whacking 84 to boot) but we can enjoy three special editions, the occasional issue of *The Essential Doctor Who*, 26 patchwork encyclopedias and 13 *Doctor Who Adventures* comics per annum. All of which means that, in essence, *Doctor Who* is technically more than a weekly publication!

So from a magazine perspective, 1979 may have been more of a table wine, but 2016 is most definitely a Premier Grand Cru!

■ **RUPERT COLLINS** (60) CLEETHORPES

I'd just like to say that with the dawn of email, fewer and fewer letters to *Galaxy Forum* show people's age and where they're from. Can I suggest reinstating this, by asking people to add it to their emails as I've done? Personally, I find it very interesting.

I'd also like to thank Tom for his letters from the editor. I really enjoy them and it's always the first thing I read in the magazine. I especially liked the timey-wimey one a few issues ago. Keep up the good work!

Time Lord Evolution?

■ **LOUISE POND** EMAIL

After watching the first Dalek story, I came up with a theory as to why humans look so Time Lord. What if when Gallifrey was just starting out, Gallifreyans that weren't seen as 'Time Lord-compatible' were taken to a planet called Earth, which hadn't been populated yet? Then, because of the different environment and ecosystem, they evolved to have only one heart and their brain size reduced?

This sub-species would then gradually evolve into Neanderthals as we knew them. It could also answer why the Doctor came to Earth in the first place, and always comes back to it. The Time Lords are an ancient civilization, so maybe the Doctor learned about it and wanted to find this sub-species of Time Lord. I just wanted to share this theory with other fans and see what they think.

Were Neanderthals descended from the Gallifreyans?

Vision of Who

■ **HUW TURBERVILL** EMAIL

Steven Moffat's views on *The Rescue* in **DWM** 497 highlight a difference

Schoolteacher Barbara: someone to identify with?

between his vision of *Doctor Who* and that of Russell T Davies. Steven says it was crazy to sideline the 'charismatic, unpredictable, time-travelling genius' and instead promote 'the slightly-too-earnest teachers'. They are the everymen; the characters the audience relates to (they are also brilliant actors). Davies made a similar move with Rose Tyler. Contentiously, controversially, the mass audience responds to this better.

Steven's Legacy

■ **LIZ NICHOLLS** CROYDON

It will be sad to say goodbye to Steven Moffat. He has overseen some fantastic *Doctor Who* – the River Song story arc remains a favourite to this day. It was pivotal in transforming my outlook from that of being an avid long-time *Doctor Who* viewer, to becoming a full-blown fan! Steven Moffat you are a genius, and I wish you the best of luck in wherever you go next. In the meantime, I'm eagerly looking forward to the delicacies you will be serving up in the next series!

That's all for this time – keep those emails and letters coming in!

On This Month...
10 YEARS AGO

It's 2006, and **DWM** looks forward to David Tennant's first series...

A New, New Series!

■ Spring was in the air, and the Tenth Doctor was on his way! *Gallifrey Guardian* in **DWM** 368 confirmed that David Tennant's first full series as the Doctor would début on Easter Saturday, 15 April, with the episode *New Earth*. Producer Phil Collinson told **DWM**, "There should be quite an onslaught of coverage, so keep your eyes peeled for magazine covers and lots of interviews in the fortnight beforehand. It might not reach the scale of 2005 – let's face it, that was *Doctor Who* madness, and the return of the continuing series for the first time in 16 years, so it was quite an event! But we hope to get people buzzing again this year."

Chibnall Takes Charge

■ Meanwhile, the writers for Series One of *Doctor Who*'s brand-new spin off, *Torchwood*, were revealed. Executive producer Russell T Davies told **DWM**, "Episode 2 will be written by Chris Chibnall, who will be undertaking at least three more scripts – maybe even more if we can get away with chaining him to the desk! But more importantly, Chris has also become part of the editorial team, working with all the other writers on their scripts and helping me to plan and shape the entire season." All good practice for Chris' future job on *Doctor Who*...

Doctor in the House

■ The comic strip adventure in **DWM** 368 was *The Lodger*, written by Gareth Roberts and illustrated by Mike Collins, in which the TARDIS jumps a time track, the Tenth Doctor finds himself stranded on Earth for a few days and staying with Mickey Smith. The story was so good that four years, the story was adapted for television. Let's hope this issue's strip, *Witch Hunt*, will be seen on TV in the 2020 series...

DOCTOR·WHO
BACK ON TV!
HIS&HERS
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All guests appear subject to work commitments.

THE RETURN OF THE TENTH DOCTOR & DONNA NOBLE

Eight years since their only full series together on TV, David Tennant and Catherine Tate have reunited for a brand new series of *Doctor Who* audio adventures...

FEATURE BY **JAKE ELLANDER**

"There is still something intimate about having voices in your ears, I think, and allowing your imagination to fill in the pictures," says David Tennant. "There's something quite potent about that. We're very fortunate in this country in that we have Radio 4, which is a wonderful resource for such things, and it uses a slightly different part of your brain. Obviously, it taps into your imagination. But it can be very seductive, audio drama. I love it. I listen to it a lot, and it takes you somewhere. It fires up a particularly emotive and exciting part of your brain."

He glances at Catherine Tate, sat silently beside him, and grins. "Should I stop talking?"

It's the middle of October 2015 – over seven years since the transmission of Tennant and Tate's single full series of *Doctor Who* together as the Tenth Doctor and Donna Noble – and the pair have reunited to recreate their roles on audio for Big Finish Productions.

Today is the second of three days in the studio, and as the actors sit down to speak to **DWM**, Catherine warns us that she is yet to read the following day's script, *Death and the Queen*. "I haven't even opened it yet," she says, apologetically. "I'll do it tonight. I don't want it to..."

"You want it to be fresh," David suggests, helpfully.

"I don't want it to muddy this world," nods Catherine, of today's recording, *Time Reaver*. "That's why I'm not reading it."

"Your specificity is key," David adds, grinning.

"I know," Catherine agrees. "I've got to have clarity. If I'm muddling..."

"Your time zones?"

"Yeah," she nods. "And the... wallopy-doos..."

Both erupt into laughter.

"I think they're the monsters next week!" roars Catherine. "The Wallopy-Doos!"

"It's *so* your world, this, isn't it?" David sighs.

"If they haven't got one," Catherine promises, "I'm going to write one called *The Wallopy-Doos*."

Bringing David Tennant and Catherine Tate back to *Doctor Who* has, as producer David Richardson explains, "been in development for a long while." It was "around August or September of 2014", he says, that Big Finish's *Doctor Who* licence – which had previously allowed them to explore any elements from the eras of the first eight Doctors – was extended to include anything up to the end of the Eleventh Doctor's era.

"We thought, 'Ah, we can do David Tennant audios!'" recalls Nicholas Briggs, the Big Finish exec who's directed Tennant and Tate's new recordings. "Obviously, we had to make official contact with him, but I contacted him direct – I've known him for many years – and we set the wheels in motion."

David Tennant was no stranger to Big Finish. He'd played guest parts in numerous *Doctor Who* dramas for the company before he was cast as the Doctor, and he took the title role in their audio adaptation of the *Luther Arkwright* comics. Shortly after David left *Doctor Who*, Nick Briggs had enquired about the possibility of him reprising Arkwright. "He said to me, 'I'm not sure whether I want to do that, because I kind of want to keep my powder dry' – which is one of his favourite little phrases – 'for when I do other stuff with you,'" explains Briggs. "I said, 'What other stuff do you mean?', and he said, 'Well, you know – *Doctor Who*!' I said, 'Oh, right, you're going to do that?', and he said, 'Yeah – don't all Doctor Whos do that? Of course I'll be doing it!' I said, 'We don't have a licence for it,' and he said, 'Well, can you hurry up and get one?!'"

Licence finally acquired and official approach made, the company received, according to David Richardson, "an enthusiastic yes, and from there, we got underway on scripts." Those were finished and approved months prior to recording, but the actors were tricky to pin down. "You're talking about two very busy international stars," Richardson points out, "so their schedules are just crazy."

Big Finish was unable to announce its plans until the recordings were complete, so the writers of the new series – Matt Fitton, Jenny T Colgan, and James Goss – worked in secret. "It's very hard to describe how the last few months have been," says James. "My neighbours, it turns out, are massive *Doctor Who* fans, and they've just discovered Big Finish. They're really excited that they've got John Hurt playing the War Doctor, and ►

DOCTOR WHO
BRAND NEW ADVENTURES
DAVID TENNANT AND CATHERINE TATE IN
TECHNOPHOBIA
BY MATT FITTON
FEATURING RACHAEL STIRLING RORY KEENAN
FULL CAST AUDIO DRAMA
DOCTOR WHO
BRAND NEW ADVENTURES
DAVID TENNANT AND CATHERINE TATE IN
TIME REAVER
BY JENNY T. COLGAN
FEATURING SABRINA BARTLETT TERRY MOLLOY DAN STARKEY
FULL CAST AUDIO DRAMA
DOCTOR WHO
BRAND NEW ADVENTURES
DAVID TENNANT AND CATHERINE TATE IN
DEATH AND THE QUEEN
BY JAMES GOSS
FEATURING ALICE KRIGE ALAN COX
FULL CAST AUDIO DRAMA

"I love audio drama. I listen to it a lot. It takes you somewhere. It fires up a particularly emotive and exciting part of your brain."

DAVID TENNANT

◄ they're like, 'Have you heard of anything else in the pipeline?' I'm just going, 'Yeah so anyway, if you could clean the cat litter tray on Friday, that would be absolutely lovely.'"

Jenny Colgan says the trio were "all genuinely terrified it would leak" and that they would confide in one another "as a release valve". They had one brunch meeting in a London club, three tables over from a friend of Matt Fitton's.

"He came over and said, 'Hello Matt, are you having a secret Big Finish meeting about something?'" Matt smiles, "and I said no – but now he'll realise what he stumbled upon! It was an incredibly difficult level of secrecy to maintain. Apart from the three of us and the immediate production team, nobody could know anything."

Russell T Davies, the former *Doctor Who* showrunner who created Donna Noble, was also in on it. David Richardson confirms that Russell was "so supportive of us doing this", although his only involvement was to look over the storylines. "He's said that the exciting thing for him is that these worlds he's created now have a life beyond that time on television," David Richardson says, "and they will be explored by Big Finish. It's just a really exciting thing for him. There's the strong feeling in us that we have to honour the quality he set up, and not let him down. But it's a real privilege to be able to play in this arena."

It was David Tennant who suggested Donna-era adventures, and both lead actors were keen to reunite in person. "At one point, it looked like we could *partially* record them together, but record some of it separately," Briggs recalls, "but they didn't want to do that. They wanted to work together."

When it's announced that they've done so, on the Monday after the studio sessions conclude, the news sets the internet alight: *The Guardian*, *The Independent*, and the *Radio Times* run stories, and Tennant is interviewed about the project by *Vanity Fair*. During the recordings, the Big Finish team bristles with the same excitement – Nick Briggs calls David and Catherine's reunion "the holy grail for many fans", while Big Finish boss Jason Haigh-Ellery suggests that "it's something that no-one really anticipated would happen."

But the actors themselves are more low-key about the whole thing.

"I can't remember when it was, now," David admits. "It was just, 'So what do you think?'"

"It's all very casual," Catherine concurs. "There were no drums banging in the background."

David affects an exaggeratedly portentous voice. "'Is this the moment?'" he booms. "'Is this the moment we commit our characters to audio?' We just bumble along, don't we?" he says to Catherine, with a smile. "We got a phone call, and the prospect of doing it together always means that you'll have a nice time, if nothing else. We'll have a laugh."

"And we are," Catherine confirms.

For Jason Haigh-Ellery, it's "a bit like The Beatles getting back together. You wouldn't expect Ringo and Paul McCartney to go, 'Do you know what? Let's go and play a gig!' – but that's sort of what we've got here."

But with David Tennant, fans had always had their fingers crossed. When Big Finish started making audio *Doctor Who*, back in 1999, they had three Doctors on board – Peter Davison, Colin Baker, and Sylvester McCoy. Later additions – Paul McGann in 2001, Tom Baker in 2012, and Sir John Hurt in 2015 – were unexpected surprises for fans, whereas David Tennant had always been publicly enthusiastic about the prospect of his Doctor joining the roster.

The Tenth Doctor faces new threats on audio.

> "It's telling the stories in a slightly different way. But it's the same show; you'll recognise the world you're in."
>
> **DAVID TENNANT, THE TENTH DOCTOR**

"If it ever became a possibility?" he replied, when **DWM**'s Benjamin Cook asked him about it in 2007, during the recording of his TV adventures with Tate. "Yeah, absolutely. In my dotage, when I don't sound like myself any more, and I've got false teeth rattling down the microphone, or even sooner than that, I'd love to."

In the studio, an allusion to those comments delights Catherine Tate. "I had no idea that things were on the downward turn!" she says, and she and Tennant both explode into giggles again. "I'm going to have to be my own lookalike soon!"

"Have you got a lookalike?!" boggles David, between roars of laughter.

"Well I imagine so," shrugs Catherine.

"Oh God," David grins, excitedly. "I might hire them for a party."

"I can probably do it cheaper," laughs Catherine, before turning to **DWM**. "I'm so sorry," she says. "We've not been out much."

"I love the idea," David persists, "of having your lookalike sitting in the corner of my house at a party. 'Oh yeah, no, I know Catherine Tate. She comes to my house and everything. Doesn't really look like her...' I might get *my* own lookalike as well." He frowns apologetically at **DWM**. "This is of no use to you at all," he says. "I'm terribly sorry. No, I just think we thought –"

"– it would be fun," they both say, in perfect unison.

"As you can see, we don't get out much," Catherine laughs. "We're wringing out every last bit."

David and Catherine have recorded three new audio episodes (previewed in depth over the next few pages), which David Richardson hopes will "match the quality of that very highly respected TV series. What we do at Big Finish generally," he explains, "is make stories that are authentic to a period. So for our Tenth Doctor releases, what we wanted to do were fast, energetic, fun, entertaining, witty scripts. We wanted contrasting settings, and contrasting characters and villains, while retaining that tone, and that emotional core that Russell T Davies worked with so beautifully."

Jason Haigh-Ellery, extending his earlier Beatles metaphor, is keen to emphasise that "it's not a greatest hits tour. What it is," he suggests instead, "is them coming on and riffing on their new album. They've both moved on a bit – they've got a little bit older, they've had different experiences in their lives – and they will always bring that to a performance, of course. It's just fascinating, catching up with the characters now."

DWM asks the actors themselves whether the scripts capture the past or reimagine it. "I think they do and they don't," David Tennant ponders. "Each episode on TV would go to a slightly different place, and have a slightly different set of criteria, and tell a story in a slightly different way. I think, in that sense, they're very representative of the shows that we did on TV. Obviously the characters are the same, and they have that relationship that you will, I'm sure, recognise. But they've been put into some slightly different, new situations, with new types of stories."

"And a new way of telling the story," adds Catherine Tate, "because this is audio. But obviously, by necessity, the convention of an episode is going to be the same, isn't it: you arrive somewhere, something goes wrong, and then it's all okay again. But I think these ones have been really original, and very fun to do."

"Yes, it's telling stories in a slightly different way," David Tennant agrees. "But you'll certainly recognise the same show, if you're listening to these. When you put your headphones on, you're going to recognise the world you're in."

Both seem to have thrived on the pace of the recording. "Quick is good," nods Catherine. "We like quick. Zipping through. What I like is: no questions. There's no questions about what you think your character's doing. Cos I wouldn't be able to answer anyway. And it's like you say," she says to David Tennant, who had earlier contrasted the experience with solo audiobook recordings, "it's so lovely having other actors around. It makes you jump into the world much quicker."

"And no lines to learn," David points out.

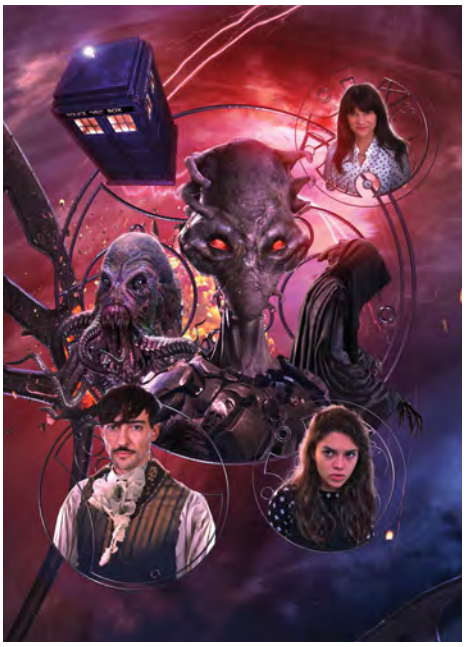
"No, it's right in front of you," Catherine agrees. "No make-up, no costume. Big Finish is the way forward!"

"And you get a whole story done in a day," David Tennant observes. "It used to take us weeks!"

"With David, it's like stepping back in time," says Nick Briggs. "He sounds incredible. I mean, I don't know how he speaks so quickly! His precision as an actor is breathtaking, actually. His enthusiasm, and his preparation – he's great. Also, he's very concerned to get it right. Asking for clarification, and making suggestions.

"I would say that Catherine Tate is giving a more subtle and poignant performance," he continues. "She's very good to work with, because she's very direct, and concerned about it making sense, and is always there with a suggestion of a little bit of dialogue that will help something out. A really consummate professional. Cool, calm, and collected about it. Giving great comedy scenes, and great dramatic scenes – a real variety."

Both actors, Nick notes, have been "like heat-seeking missiles" in tweaking the scripts. "Scripts are new templates for productions," he points out, "and you can't guarantee that from a writer's bedroom to the Big Finish office and then coming to the studio that they will be perfect, so there's always an element of 'work in progress'. And I would say that David and Catherine have really contributed to that."



Speaking at the end of a day's recording, Jason Haigh-Ellery is thrilled by their work. "It was actually a little bit startling to sit here today," he says, "and have David and Catherine in the studio being the Doctor and Donna again. I was just listening to a scene where David's Doctor is doing his usual thing, going, 'Oh! Yes! Brilliant!', and Catherine's Donna was going, 'It's never going to work out', and you're *instantly* brought back to that era of *Doctor Who*."

"It's been desperately exciting," David Richardson agrees. "I've tried to treat the studio recordings like any other studio recording we do, but every so often, I'll go into a mad panic that actually we've got David and Catherine in the studio. It's a moment that we've been leading up to for so long."

"I know what's going to happen," Jason Haigh-Ellery adds. "The fans are going to say, 'When's the next one?' I don't know. We may never get them back. But hopefully we will, and hopefully we will have another fantastic time, like we have these past few days."

And how have David and Catherine found their Big Finish experience? "It's been fun," David replies. "It has been a fun thing to do. There's a lot of nice actors. There's some nice scripts."

"And they cook food!" Catherine exclaims. "Really nice food. Home cooked. They ask about your dietary requirements. It's lovely. It's like being at a spa!"

David grins. "I'm going to have someone to do my nails during lunch, I think," he suggests.

"Yeah, I'm having a spray tan," smiles Catherine. "It's important, for the radio." **DWM**

AN INTRO TO AUDIO

Jason Haigh-Ellery has high hopes that David Tennant and Catherine Tate's Big Finish début will broaden the company's audience. "I think it will bring a lot of 'new *Who*' fans to Big Finish for the first time," he suggests. "We saw that a little bit with Paul McGann, actually – when he did [2013 mini-episode] *The Night of the Doctor*, sales of his Doctor went up quite considerably."

"Our hope is that some people who haven't ever tried Big Finish, or don't even know about Big Finish, will listen," agrees executive producer Nicholas Briggs. "There are still an astounding number of really committed *Doctor Who* fans who haven't ever even heard of Big Finish, and I think this will help us to appear on their radar."

But audio drama can be a daunting format if you've never listened to one before. What should new listeners expect?

"I think the best way to describe it is: imagine the best-ever episode of *Doctor Who* on television, but one that you can listen to," offers James Goss, one of the writers of this new series, "and it sounds completely authentic. It's almost like there's an episode on TV in the next room, but it's right there in your ears. So it's *Doctor Who* you can take to the gym, it's *Doctor Who* you can go for a walk with. It's really portable *Doctor Who*. And that's what's exciting about it."

The new Tenth Doctor adventures are full-cast dramas, which means that – unlike a traditional audiobook with a single reader – each character has a separate voice, and there's no third-person narration, just dialogue.

"It's a TV show without pictures," explains David Tennant. "It's something you can listen to on your headphones on the bus. But it's absolutely fully realised. It's fully cast. It'll sound like a *Doctor Who* episode, you just won't be able to see it."

"And obviously," adds Catherine Tate, "the very clever and brilliant talent of people who write for radio is they have to create the world without showing the world, so it's 'tell' rather than 'show'. But it's all done in a very organic kind of way, so you're not really aware that you're not seeing anything, because obviously the sound effects and the acting just carry it through."

The voices are accompanied by a full score, and an immersive world of authentic sound effects. "Everything that you need from the story is provided by the sounds and the dialogue," says producer David Richardson. "You just need to sit back and close your eyes, and you'll get lost within the adventure."

"We've had a lot of expertise, over the years, in writing audio," says Nick Briggs, "and we know exactly how to say the right things at the right time in the dialogue to plant the visual images. Once you've mastered that, the sky's the limit, because you know the secret key to planting the little seeds in people's imagination. In many ways, it is a really visual experience."

"It's like *The Archers*," says Catherine Tate. "But with more whooping."

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD in
THE LABYRINTH OF BUDA CASTLE
by EDDIE ROBSON
FULL CAST AUDIO DRAMA
FULL CAST AUDIO DRAMA
FULL CAST AUDIO DRAMA
FULL CAST AUDIO DRAMA

Technophobia

Investigating the new M-Pad tablet, the Doctor and Donna are led to Meadow Digital – an IT company which hides a terrible secret...

PREVIEW BY **JAKE ELLANDER**

This is where it all begins.

“*Technophobia* is the first time we’re hearing the Tenth Doctor and Donna together on audio, so I wanted to put that at the very heart of it,” explains Matt Fitton, its writer. “I did agonise for ages about the first scene. How do you bring the Doctor and Donna back?”

The answer is: the same way the TV series would have done.

All four seasons of *Doctor Who* overseen by Russell T Davies as showrunner began by demonstrating the series’ possibilities: of the opening three episodes, one would be set on present-day Earth, one in its past, and one in the human race’s distant future. Big Finish’s trio of audio dramas from that period follows the same template.

“When we knew we would have three stories with the Tenth Doctor and Donna, we knew we wanted to kick it off as that era of the TV series would kick off,” Matt recalls, “starting with a contemporary Earth season opener, very much in the mould of *Rose* [2005], *Partners in Crime* [2008], and *Smith and Jones* [2007]. So it’s London of the twenty-first century. It’s a couple of years in the future for Donna, but it’s recognisable to her as home. And then we have a twist to make the familiar threatening – what *Rose* does with the shop window dummies, and *Partners in Crime* with the diet pills, we kind of do with technology.”

Technophobia developed from the germ of a story that producer David Richardson had been hanging onto for years. “I was absolutely in love with it,” Richardson says, “and I’d saved it up to launch the Tenth Doctor stories. But I’d saved it up for so long that when we put it in for BBC approval, it was very close to something that was planned for the TV series.”

The episode with which it clashed was last year’s *Sleep No More*. “It was a story about humanity losing the ability to sleep, and how that would affect the world,” explains David Richardson. “You’d actually be dead within days, because there’s a set number of days that a human being can survive without sleep. So it was a ticking clock story about humanity running out of time.

“What Matt very cleverly did,” he reveals, “was retain the bare bones of the format of his story, but shift it so it was about something else. I think what he’s done is actually really lovely.”

“I was thinking about technology,” says Matt Fitton, “and how scary it would be if suddenly something happened to everyone at the same time, and looking at how reliant everyone is on phones and iPads and computers. I started playing around with the idea of people losing the capacity to use those things, and making the everyday world a dangerous and mysterious and scary thing.”

Niky Wardley as Rebecca Young.

Rachael Stirling as Jill Meadows.

The story begins by introducing us to Jill Meadows, the IT supremo behind Meadow Digital, home of the revolutionary M-Pad tablet. “She is a twenty-first-century executive, who’s permanently plugged in to her emails and social media,” Matt Fitton reveals. “When we meet her, she’s about to do an interview about her company, the launch of their new tablet, and their exhibition at the Technology Museum.”

Jill is played by Rachael Stirling (who was previously Ada in the 2013 Eleventh Doctor story *The Crimson Horror*). “She got across that sense of being absolutely harassed and a bit short with her staff, but able to turn on the charm for the media and the public,” Matt Fitton continues. “I think she made her very human, as well. There are points in the story where she and the Doctor have quite touching moments together.”

With a track record that includes Adipose Industries, ATMOS, and the Archangel Network, the precedent for technological innovations encountered by the Tenth Doctor isn’t promising. Could there be more to Meadow Digital than meets the eye? “It appears something is going horribly wrong with this company,” Matt concedes, “as if this might be a company that’s trying to take over the world. Actually, it turns out to be something far more dangerous than that.

“So what I wanted to do with Jill Meadows and Meadow Digital was establish the framework for this disaster, for this end-of-the-world scenario to come about. It seems the trigger for everything might be these computer tablets, which are finally too complicated for people to use. It’s almost as if technology has reached a tipping point, where it becomes more complicated than people can understand.”

“*Technophobia* has clever twist, I thought,” smiles David Tennant. “Each of the stories has got a lovely central concept that’s quite new, and very inventive and creative. That’s always the things with these stories. They can sort of be...”

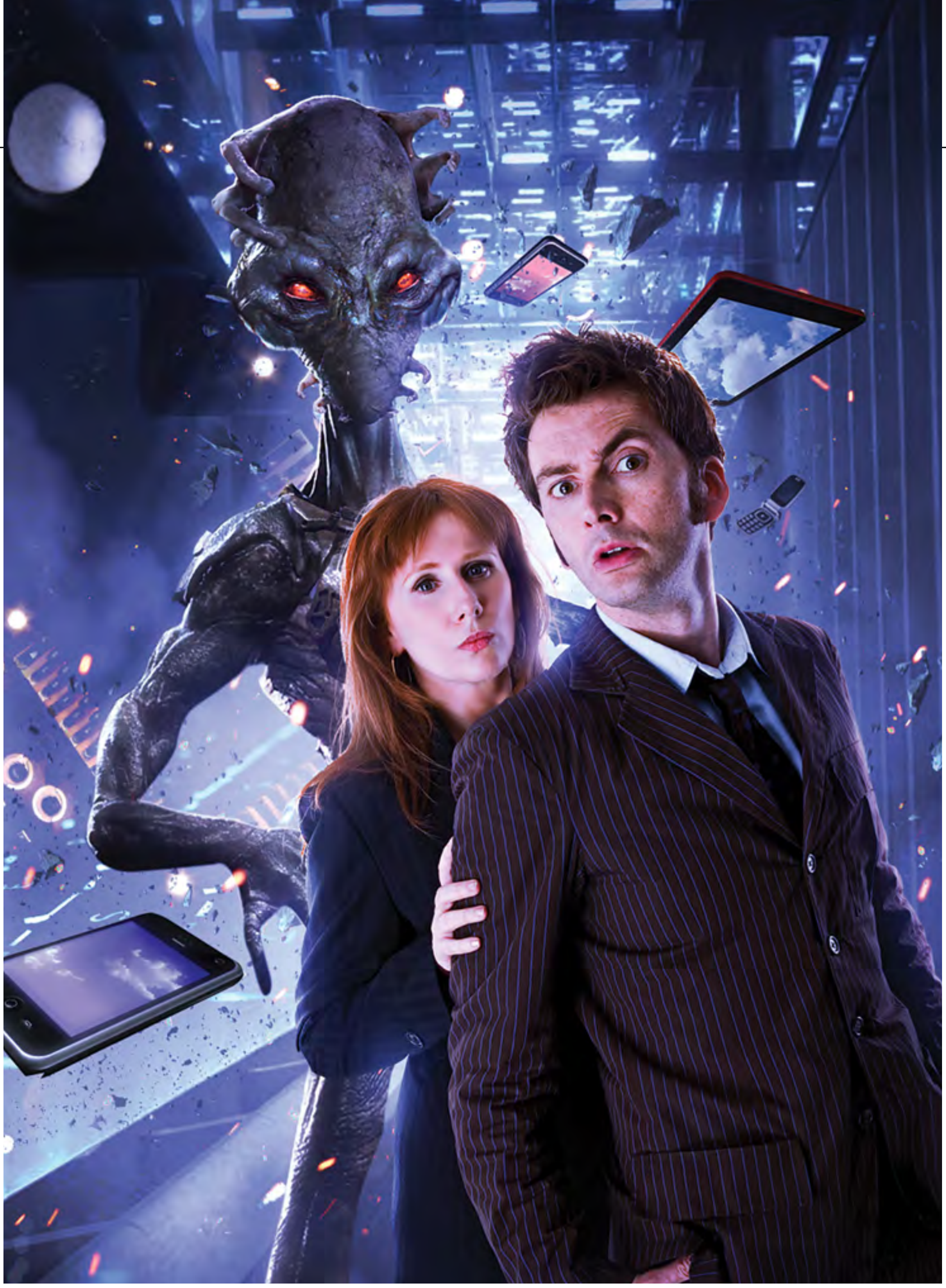
“A little bit generic?” suggests Catherine Tate. “Because the formula is ‘baddie’, ‘Ooh, you’re in danger’, ‘Oh, it’s all worked out alright!’”

“Yeah – ‘We’ll throw some bafflegab at it and we’ll be okay!’” David Tennant laughs. “But no, I think all three of these audio stories are very different, and unique, actually, which is nice.”

“There’s no point doing a complete retread of what’s been done before,” argues Matt Fitton. “It starts off going one direction, and you’re kind of waiting for that other foot to fall. And hopefully, when it does, it will come as a bit of a surprise.”

“And what was nice about *Technophobia* was my very good friend Niky Wardley played a part,” Catherine smiles, “so it was lovely. It was nice to have a little ally.”

Niky Wardley, who will be familiar to fans of audio *Doctor Who* from her stint as troubled Eighth Doctor companion Tamsin Drew (from 2010’s *Situation Vacant* to 2011’s *To the Death*), is a long-time collaborator of Tate’s, appearing as various characters in *The Catherine Tate Show* and



> “It’s a bit of a madcap caper, with some quite nasty peril – but there are some touching moments too.”
>
> **NICHOLAS BRIGGS, DIRECTOR**

Catherine Tate’s Nan. In *Technophobia*, she plays Bex – a fellow temp who befriends Donna.

“For Bex, we wanted a companion-like figure,” Matt Fitton explains, “someone who shows potential. In the same way that the Doctor shows Donna her potential, Bex is someone Donna can hook up with to be shown her own. There’s a point at which Bex just wants to go home and give up, and the Doctor and Donna point out, ‘No, you’re key to solving everything.’ She manages to do really brave things.”

The new Tenth Doctor audios were recorded in order, so *Technophobia* was David Tennant and Catherine Tate’s first studio session together.

“Immediately before they went into the booths, David was saying, ‘I must remember how to do this…’” Matt reveals. “But it was incredible. Once they were both in there, the Doctor and Donna were back, right in front of me. So that was quite a moment.”

“We did have a little talk,” Catherine confirms.

“Yeah, we had to go: ‘What was it? How does it go again?’” nods David Tennant. “But it comes back quite quickly. I think it took us a couple of scenes, maybe. Cos they start quite quickly. They don’t hang around. We started the first day, ten o’clock, Scene One – ‘Go!’ – and it did leave you going, ‘What’s the voice again? What was the jaunty tone?’ I think it’s all come swimming back quite easily. Having a laugh – that seems to be the key.”

“*Technophobia* is a bit of a madcap caper,” adds director Nicholas Briggs, “with some quite nasty peril. But there are some really moving, touching moments in it as well. There’s great character stuff for the Doctor and Donna, and you get to see lot of Donna’s compassion in it, which is lovely.”

BBC
DOCTOR WHO

THE TENTH DOCTOR ADVENTURES
EPISODE 1

WRITTEN BY Matt Fitton
DIRECTED BY Nicholas Briggs
STARRING David Tennant (the Tenth Doctor), Catherine Tate (Donna Noble), Niky Wardley (Rebecca Young), Rachael Stirling (Jill Meadows), Chook Sibtain (Brian), Rory Keenan (Kevin), Jot Davies (Lukas)

IN A NUTSHELL

Something strange is happening with technology. The latest M-Pad is getting mixed reviews, with many customers claiming it’s just too complicated, while at the London Technology Museum, attendance is low, and the few visitors seem to be in a hurry to leave – and that’s before the exhibits start to attack.

One company links the mysteries: Meadow Digital, sponsors of the exhibition and inventors of the tablet. But are they to blame, or is there something more sinister afoot? The answer lurks beneath the streets of London…

QUOTE UNQUOTE

THE DOCTOR: “Jill? Oh, you’re brilliant. Donna, meet one of the finest minds in information technology. Leading the world into a digital age!”
DONNA: “Doctor… she’s hiding under a desk.”

“I love the character of Donna,” Matt Fitton enthuses, “and how her story progresses from the character as we originally meet her in *The Runaway Bride* [2006], and how her eyes get opened to all the possibilities and wonders of the universe by the Doctor in the 2008 series. And then you have that arc towards the end of the series where there’s that horrible, inevitable realisation that it’s all got to end for her.

“I think, with these new stories, we wanted to pitch it kind of in the middle of that period, when they’re up at their height,” he explains. “So in *Technophobia*, they’re great mates, running around the universe, having a ball together. They’re both enjoying each other’s company, they know each other’s strengths and weaknesses, they can take the mickey out of each other a bit. Donna is there to humanise the Doctor a bit more – to hold him back, or push him forward to do the right thing – while the Tenth Doctor is full of enthusiasm for anything and everything, and will always hit the ground running.”

The two characters are equally important to *Technophobia*. “It’s a situation in which Donna can shine, as well as the Doctor,” promises Matt Fitton, “and he absolutely needs her help at points through the story. It is a double act.”

But the story pulls the rug out from underneath them. “There’s this hidden threat,” Matt continues, “which is very methodical and assured, and convinced of its own superiority and intelligence, and that its plans will go to order. And when you throw that against someone like the Tenth Doctor, who is this force of nature and chaos, this motormouth… it was interesting to pit that kind of alien up against him, and to throw a specific threat in his direction part-way through the story.”

Oh yes. The Koggnossenti are coming. You know nothing… **DWM**

Time Reaver

The Doctor and Donna are on the trail of the Time Reaver, a deadly weapon which – in the wrong hands – could end all life in the galaxy...

PREVIEW BY **JAKE ELLANDER**

Already established as one of the UK's most popular novelists, and an exciting voice in the world of *Doctor Who* prose, Jenny T Colgan made her audio début earlier this year with episodes of *Short Trips* and *The Diary of River Song*. But her first venture into the medium was a script for the Tenth Doctor and Donna: *Time Reaver*.

"We'd wanted to involve her at Big Finish for some time," recalls David Richardson, the story's producer, "and this was an opportunity to bring her in. She seemed the perfect match for a Tenth Doctor and Donna story."

Script editor Matt Fitton provided Jenny with "quite a blunt style sheet", she says, which she found "very helpful" in transitioning to audio. "Matt was brilliantly helpful," Jenny adds. "He reminded me that there are no limits. The two massive advantages are that you have no budget [restrictions], practically, beyond how many people you can use, and also that the actors are going to make anything you type sound about a hundred times better. The challenge is to stop people describing stuff to one another, but that's writing in general."

Jenny also has a novel on the way featuring the Tenth Doctor and Donna (*In the Blood*, out in May), and is a huge fan of both characters. "I absolutely adore them," she enthuses. "It's such a straightforward relationship. My two favourite scenes are the charades in *The Unicorn and the Wasp*, which is straight-up hilarious and perfectly played, and just those two lines in *Silence in the Library* when she says, 'You alright?' and he says, 'I'm always alright' – and she knows he isn't, but she doesn't fuss him or try and cuddle him or anything. Their friendship beams off the screen."

For Jenny, the aspects she most wanted to capture in *Time Reaver* were "their friendship and their sense of fun", she says. "Also, the Doctor has a lot of respect for Donna that she doesn't always have for herself, and I'm very interested in that."

"I have to say, Jenny's done some lovely stuff with the two leads in this," says David Richardson. "I think she's really captured the dynamic that they had on screen, and found some beautiful emotional chemistry in there."

"I work a lot on trying to get the voice right when I'm doing *Doctor Who*," Jenny says, "because you're coming to other people's brilliantly thought-out characters and you owe them that. Hopefully you'd never ever confuse my Matt [Smith] with my David [Tennant] or my Peters [Davison and Capaldi], even if you didn't know which Doctor was specified in the script. I write reams of dialogue, then cut a lot out. Generally, my biggest problem is not cutting enough out, and someone else has to do it for me and remind me they have an adventure to get on with – they can't just hang around the TARDIS chatting all day. And I try to avoid verbal tics, so I don't like David saying 'brilliant!' or River saying 'sweetie' – it feels like cheating.

"There's quite a long scene at the fade of *Time Reaver*," she adds, "when they're off again, and Ten's talking about being a space buccaneer and Donna's comparing him to a supply teacher, and I have absolutely no idea how much of it has made the final cut: it's just them – and me – messing about!"

Time Reaver takes place on Calibris, which Jenny describes as "a spaceport planet where you can catch or fix any kind of space transportation. It's like a planet-sized dodgy cross between a smuggling den, a garage under the arches, and King's Cross Station. I had Donna say, 'Without the angry Scotsman?' and the Doctor say, 'Oh no, there's always an angry Scotsman,' but they took that bit out!

"I'm a bit of a train nerd," she explains, "and I liked that confused feeling you get when you're trying to, for example, change trains in a foreign city. It seemed a good crossing place for nefarious goings on. There has to be somewhere where you catch the *Titanic* spaceship, or the Orient Express space train."

The chaotic environment of Calibris provided the cast with some very specific challenges...

"A lot of this is set on this noisy planet," explains David Tennant, "so a lot of the time, it's just being told what level to shout at, really. So much of that is done afterwards, and you've no idea how much they're going to put on underneath.

"They might stitch us up!" he adds. "When you're doing TV things, in like a nightclub, they always go, 'Oh, the music will be really loud, so make sure you're shouting all the way through.' I always do exactly what I'm told, and all the other actors just mumble, and then, of course, you see the finished thing, and –"

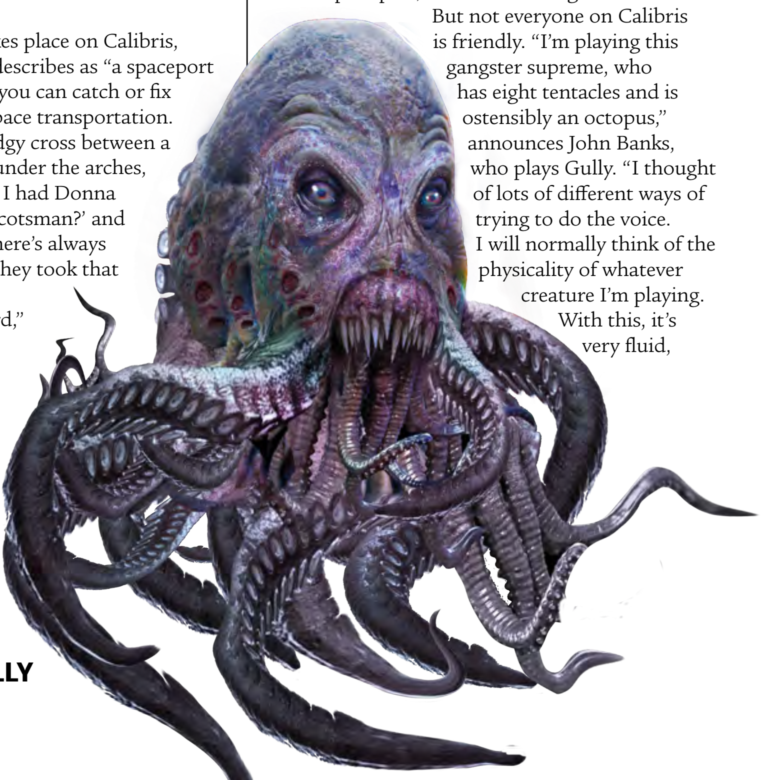
"The music is no less than a hum!" nods Catherine Tate.

"There you are, shouting your head off," David chuckles, "while everyone else is just talking normally, and you look like a prize chump. Hopefully they won't stitch us up on this."

"It's a very inhospitable, London Underground kind of place," adds Alex Lowe, who plays Soren, an old friend of the Doctor's. "It's like a massive Waterloo Station or Clapham Junction. There's lots of modes of transport appearing and disappearing. So it's quite industrial, and there's lots of tubes and alleyways and vents, and pipes – that kind of feel."

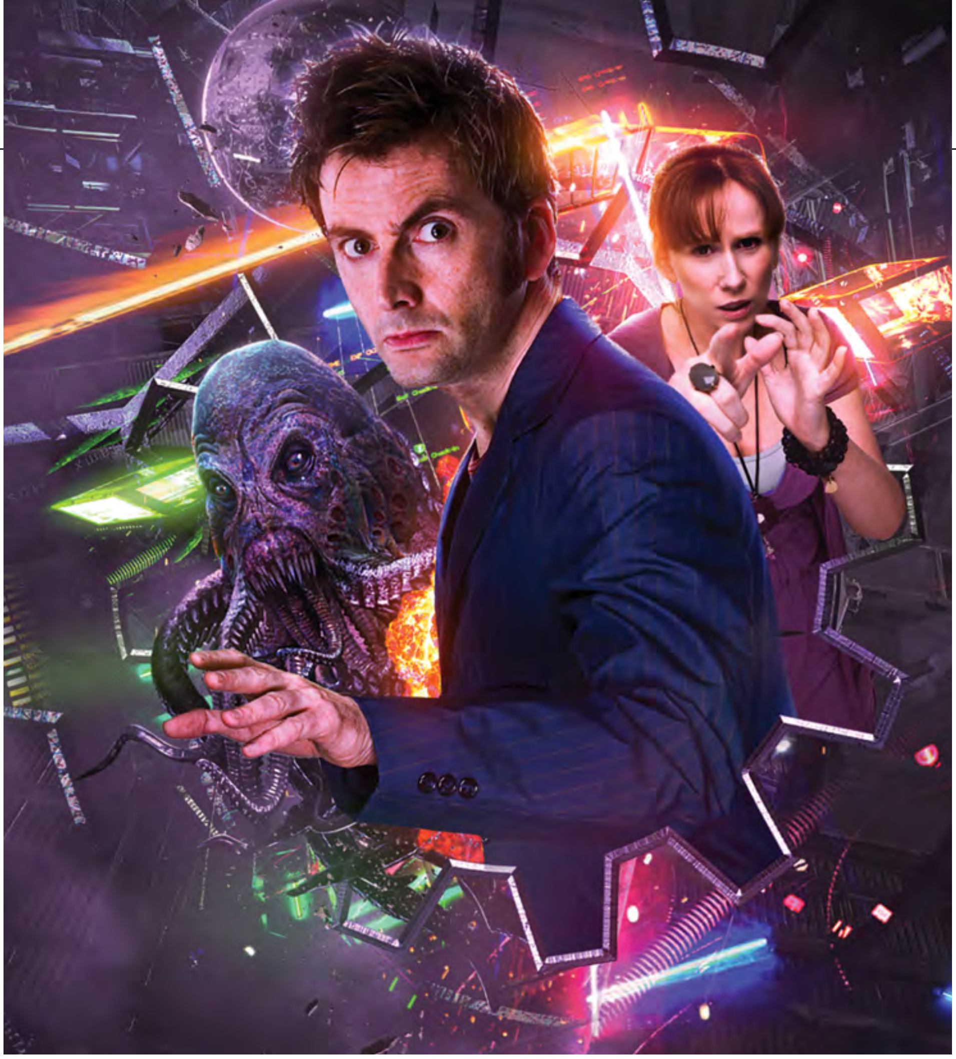
Soren, Alex reveals, is "a shop owner, a sort of grease monkey for all sorts of intergalactic machinery. If you want something fixed, or you want a spare part, he's the man to go to."

But not everyone on Calibris is friendly. "I'm playing this gangster supreme, who has eight tentacles and is ostensibly an octopus," announces John Banks, who plays Gully. "I thought of lots of different ways of trying to do the voice. I will normally think of the physicality of whatever creature I'm playing. With this, it's very fluid,



"I'm playing this gangster who's an octopus! So I tried to come up with something wet and fat!"

JOHN BANKS, GULLY



it's very malleable, so I tried to come up with something that was kind of wet and fat!"

"I'm not normally very good at monsters," says Jenny Colgan, "but I like Gully a lot. He's a huge gangster octopus, with teeth. He's the creepy guy who hangs around tourist spots preying on the unwary and innocent travellers. You get them at every major transport hub. Gully just has more visible tentacles."

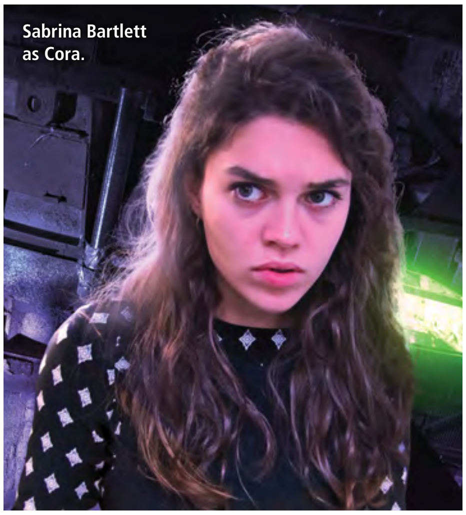
Every good villain needs a sidekick, and Gully has Dorn, played by Dan Starkey, better known for playing several Sontarans (including Strax) alongside the Tenth, Eleventh, and Twelfth Doctors on TV.

"He's not an octopus," Dan says, almost apologetically, of Dorn, "but he's a nasty henchman. I think the script is great – it's really strong, and it really evokes the breathless rush and excitement of that particular period of *Doctor Who*. Obviously this particular season that it's evoking was my first – I joined with *The Sontaran Stratagem* and *The Poison Sky* – so it's nice going full circle."

Director Nicholas Briggs describes the script as "a bit *Blade Runner*-ish, a bit *Star Wars*-ish, masses of strange aliens going around making weird noises, and crazy stuff like wormholes. And it's about technology that uses time distortion to do appalling things to people. There are really interesting guest characters in it – a young girl who seems to be a damsel in distress, but there's another side to her, though it's not as clear-cut as her being a villain."

That technology – the 'Time Reaver' of the title – is "a sort of terrible weapon", David Tennant explains, "but it was never meant to be a weapon, and it's been slightly appropriated by less moral types."

Alex Lowe as Soren.



Sabrina Bartlett as Cora.

BBC
DOCTOR WHO

THE TENTH DOCTOR ADVENTURES
EPISODE 2

WRITTEN BY Jenny T Colgan
DIRECTED BY Nicholas Briggs
STARRING David Tennant (the Tenth Doctor), Catherine Tate (Donna Noble), Sabrina Bartlett (Cora), Terry Molloy (Rone), Dan Starkey (Dorn), Alex Lowe (Soren), John Banks (Gully)

IN A NUTSHELL

Every day, 60 million people pass through Calibris – a vast, mechanical, planet-sized intergalactic transport interchange. Today, one of them is the Doctor, searching for a new fluid link for the TARDIS with his best friend Donna. Another is Cora, a young Vacintian girl wandering alone through the world's subterranean tunnels. Then there's Gully, one of the many undesirables who frequent Vagabond's Reach, the notorious smugglers' tavern.

Somewhere among them, there's an illegal piece of technology, the Time Reaver. And if it falls into the wrong hands, it's not just those 60 million those lives that will be at risk – it's the entire galaxy...

QUOTE UNQUOTE

THE DOCTOR: "The Time Reaver. Life Sucker. The Endurer. There are lots of names for it. Deadliest of weapons, and it doesn't even kill you. Not at first. Outlawed in every major galaxy. Banned by every civilisation evolved enough to invent it. I thought they were gone..."

"It's very interesting, the take on it," agrees Catherine Tate, "because it could be used for good, but has been modified."

"The Time Reaver is a substance which slows down subjective time," Jenny Colgan reveals. "People abuse it to try and keep themselves happy, or shoot each other with it so they die in agony over what feels to them like days. It's been outlawed on every planet advanced enough to invent it, but there's an illegal trade on it on Calibris."

"There's a lot of outrage and passion from the Doctor about this," adds Nick Briggs. "It is a terrible thing that can destroy lives. Again, there's also a lot of Donna's compassion for the girl, Cora. There's also a lot of witty banter between the Doctor and Donna, about his sort of anorak-ism about all the spaceships in this place. But it's very much a sci-fi one, a bit cyberpunk."

We ask Jenny to choose a Doctor/Donna moment in the script she's especially proud of. "There's a bit that I like when Donna keeps eating scones and the Doctor gets annoyed, and she's all like, 'What? But you never feed me!'" she suggests. "When I was a kid, I was totally obsessed with what went on in the TARDIS when we couldn't see them – Tegan's bedroom, and the swimming pool, and all that stuff."

Another glimpse into the secret life of the TARDIS comes in Scene 16, when the Doctor suggests he's been to Sugar Hut – the Brentwood nightclub made famous by ITVBe's *The Only Way is Essex*. "Yes, he does imply that," smiles David Tennant. "I don't know. Sometimes the Doctor lies."

"It's mostly Jon Pertwee who went up the Hut, to be fair," deadpans Jenny. "That man can *move*." **DWM**

Death and the Queen

Donna Noble just wants to get married – but it looks like a huge talking cloud and an army of skeletons might ruin her big day...

PREVIEW BY **JAKE ELLANDER**

When we first met Donna Noble, in the closing moments of 2006's *Doomsday*, she was about to get married to Lance Bennett, who was perfectly lovely – if you overlook the fact that he spent months systematically spiking Donna's coffee to turn her into a human key and unleash a dormant race of man-eating alien spiders.

In 2008's *Forest of the Dead*, Donna had married Lee, with whom she had children, and life was utterly idyllic – except that the children weren't real, the entire world was a simulation, and in reality, Lee's stutter prevented him from letting Donna know he truly existed.

It wasn't until 2009-10's *The End of Time* that she successfully settled down with Shaun Temple – but even then, her mind almost burned and her groom-to-be temporarily acquired John Simm's face.

So when David Tennant, chatting to **DWM** about *Death and the Queen*, announces that "Donna finally gets her fairytale wedding", we can't help but be a little sceptical. "I mean, you know that when a story starts with Donna preparing for her fairytale wedding, it's maybe not going to go exactly the way she's planned," he acknowledges. "But to say more than that would be to give it away!

"It's all a sort of twisted fairytale," David elaborates, "where you don't quite know what is actually going on behind the fairytale façade. It's set in a country which may or may not be a real place. We come in half-way through the story, which is a lovely way of messing up that convention of what a *Doctor Who* story's going to be."

"It's totally wacky fantasy," adds director Nicholas Briggs, "with Donna really in her element. It's one of those stories where all your expectations are turned on their head. It starts with the Doctor charging up to a castle saying, 'I want to see the queen!' – and the queen turns out to be Donna! You think, 'She can't *really* be the queen', but it turns out she kind of *is*."

The script comes from writer James Goss. "He is a mad hive of ideas," smiles producer David Richardson. "I rang him and said, 'We've got a slot for a Tenth Doctor and Donna story'. He was on a train, and screamed down the phone at me. He sent me three pitches within about half an hour, all of which were brilliant. *Death and the Queen* seemed the one that fitted – it's a lovely story for Donna, which really gets to the bottom of her wanting to find the perfect man."

What's great about writing for the Tenth Doctor and Donna, explains James Goss himself, is that "they are genuinely two best friends, having the most enormous fun with each other. The Doctor and Donna are one of those golden *Doctor Who* line-ups that only come along every so often."

But that doesn't mean it was a straightforward process. "I think the first draft was very, very glib," James admits. "It was like a tribute act – a Donna line from here, and a Doctor line from there – when that's not what it should be. It shouldn't be some really weird serial-numbers-filed-off greatest hits thing, it should be a thing all its own.

"So Donna meets a very charming prince, and decides it would be quite fun to become a princess. She's always wanted to live in a fairytale, and she gets her fairytale wedding. But obviously it all goes horribly wrong. And just as it all starts going horribly wrong, the Doctor turns up again."

The idea came from an aspect of *Doctor Who* that James felt had never been adequately explored – "which is that when a companion leaves the Doctor, the Doctor feels *dreadful*, because the Doctor has been dumped. All the way through the story, the Doctor is going, 'I never actually have a chance to mourn whenever these lovely things suddenly end.'"

That was also part of Donna's first full TV episode, 2006's *The Runaway Bride*, which forced the Doctor back into adventure after the loss of Rose Tyler. "You can see the Doctor is thinking, 'I really want a sit down,'" suggests James, of that episode. "'I feel really bad because Rose is gone, but here I am having to do this.' This is a similar thing. He wants to spend an awful lot of time on the sofa, making pots of tea and feeling really sorry for himself, but no, he's got to do this.

"The universe is really unfair to both the Doctor and Donna in this," he continues. "Donna wants one simple, lovely, happy day – and she doesn't get that. The Doctor just wants a chance to feel a little bit sad about things – and he's not allowed that luxury. You suddenly see it from the Doctor's point of view. It must feel really horrible, because everyone he's ever really loved has wandered away from him."

Donna's new man is Prince Rudolph of Goritania, played by *Da Vinci's Demons* star Blake Ritson. "We all know people like Rudolph," James Goss frowns, "who are very charming, and very charismatic, and very strong – but complete mummy's boys, and utter cowards whenever it actually comes down to it."

"He's a bit of a smoothie, Prince Rudolph," grins Blake Ritson. "He has fallen head-over-heels for Donna. He fully intends to make her his queen. But he's harbouring something of a dark secret. I think he's a pure soul at heart, but he has the burden of protecting his whole kingdom. He also has a *terrible* relationship with his overbearing mother, who he is desperate to fend off, but is rather unsuccessful. He's a bit limp at times, despite his best efforts to man up in the face of impending calamity."

Donna and Rudolph's relationship, Blake reveals, "all happens rather quickly, over the roulette table! They begin to fall in love, and then they do things one might on dates. The Doctor is very much the third wheel in this relationship, and I think he's trying to dampen their ardour, but rather unsuccessfully. He proposes, she accepts, and wedding bells are very much on the horizon."

Blake Ritson as Rudolph.

> **"Donna meets a charming prince and decides it would be quite fun to become a princess..."**
>
> **JAMES GOSS, WRITER**

"He's such a lovely ideal husband for Donna in so many ways," James admits, "and you can see her working it out – she's going to save the kingdom, give Rudolph a spine, and then in about a month's time, the Queen Mother would very quietly be moved into a tower that 'accidentally' gets bricked up. Donna's got it all planned out. She can sort this out, because Donna Noble can sort *anything* out. But first of all, she has to get married and become queen."

But it won't be quite as simple as that...

"The threat that turns up is a really ominous dark cloud, out of which walks Death," says James, casually. "There's something a little bit wrong about this kingdom! But Donna's approach is: 'Well of *course* there's something wrong about this kingdom, because the bloody Doctor's turned up!' Donna is just blaming it all on him."

As Queen of Goritania, Donna acquires servants. "That means people listen to her," James points out, "and Donna's one of those people who, all the way through her life, has been *desperate* to be listened to. Of all the Doctor's companions, she's the one who'd want minions, and she finally gets all that. It brings out her really practical nature, because she says, 'I'm going to teach them how to read English,' and she uses the one book that she's brought with her." He pauses, and looks wistful. "Jackie Collins," he says, eventually. "What a force."

Foremost among Queen Donna's minions is Hortense, a sparky lady-in-waiting played by Beth Chalmers. "She starts off as your lowly maid, and then Donna comes and gives her a bit of self-worth, a bit of feminist-sister love," Beth explains. "She does become a hero. It's a bit of a mad situation for this woman in the olden days, in a made-up land, switching from embroidery to reading and writing and beyond. It's very cool. You follow her very swiftly through her empowerment. Before you know it, she's going, 'I AM LOVING THIS WAR STUFF!' – it's just brilliant."

BBC DOCTOR WHO

THE TENTH DOCTOR ADVENTURES
EPISODE 3

WRITTEN BY James Goss
DIRECTED BY Nicholas Briggs
STARRING David Tennant (the Tenth Doctor), Catherine Tate (Donna Noble), Blake Ritson (Rudolph), Alice Krige (Queen Mum), Beth Chalmers (Hortense), Alan Cox (Death)

IN A NUTSHELL

It's the 1780s, and there's death in the air above Goritania. Literally. A huge talking cloud has filled the sky, out of which is marching an army of skeletons, threatening to break the kingdom's 500 years of peace.

But a hero from the stars has come. Clubbed from his horse, dragged into the castle, and thrown before the queen, the Doctor is here to save the day.

Except the queen's not having any of it. Because the queen is Donna Noble, and the Doctor's ruined her wedding. Again.

QUOTE UNQUOTE

DONNA: "Listen, Doctor. I am becoming queen today. Queen! All the times I've been there for you. You know, saving your skinny little hide. And I wanted... I wanted, just once, to have one happy day all of my very own. But no. You just had to make it all about you."
OMINOUS CLOUD: "I bring death. The price must be paid."
DONNA: "And you can shut up."

Catherine Tate, says Beth, is "cool to work with, because there's loads of energy," while her character Donna "would definitely be the kind of queen you'd want to serve, because she's matey. The thing is," Beth points out, "we're from different times – I'm an olden-days character, and she's from now – and so she can undercut anything you say. I've got that more flowery language, and then she can just go, 'What are you doing? What's that? Eh?' so there's some good comedy in there."

How does Donna and Rudolph's relationship compare to Donna's other attempts at wedded bliss? "There is a wonderful anecdote, which I hope is true," chuckles James Goss, "which is that Liza Minnelli was getting married, and Judy Garland couldn't come, and she said, 'So sorry I couldn't be at your wedding – promise to be at the next one though!' You very much get that feeling with Donna. She is desperate to actually form a stable, happy, loving, committed relationship, and settle down, and she will take *any man*. She meets a charming man, and she goes, 'Do you know what? I will shape you, because I am Donna Noble and I can do that. The Doctor can shape the universe? Well, I'm going to find a man, and I will shape him.'

"And she does!" he argues. "She meets a succession of really quite charming men. Even Lance – there's something about Lance which is really quite sweet, apart from him turning out to be utterly repellent. Donna actually, at some level, has really good taste in men – but also really bad luck. And that's terrible. This fits into that fine tradition of rubbish Donna Noble weddings!" **DWM**

ROBERT BANKS STEWART 1931-2016

THE ZYGON INVENTOR

The Scottish writer Robert Banks Stewart, who died on 14 January, gave *Doctor Who* two of its most popular stories in *Terror of the Zygons* and *The Seeds of Doom* – but this was just a small part of an extraordinary career.

FEATURE BY **MARCUS HEARN**

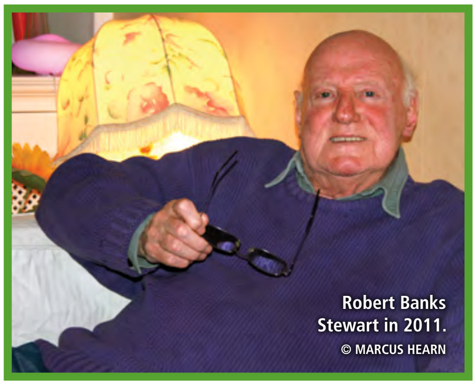
In Part Four of *The Brain of Morbius* (1976) the Doctor challenges his opponent to what he calls a "mind-bending contest". With grim determination the Doctor grasps one end of some rudimentary metal apparatus while Morbius grips the other. A screen in the middle of the device displays their mental struggle, as the Doctor tries to regress the psychotic Time Lord through his past incarnations. It's not clear whether the unfamiliar faces that appear on the screen belong to Morbius or the Doctor, but fans have long been aware of their true identity: they include *Doctor Who*'s producer Philip Hinchcliffe, script editor Robert Holmes and the serial's director Christopher Barry. One of the other faces belongs to Robert Banks Stewart. The writer had absolutely no connection to the serial, but was held in sufficiently high regard by his colleagues to merit a place in this mischievous roll of honour.

Robert Banks Stewart had written *Terror of the Zygons*, broadcast a few months earlier in autumn 1975, and *The Seeds of Doom*, the story that would immediately follow *The Brain of Morbius*. These would be his only televised contributions to the series, but they were enough to establish his lasting reputation as one of *Doctor Who*'s outstanding talents.

"They must have been bouncing around the room when they got someone of his class," says *Doctor Who*'s current executive producer Steven Moffat. "Robert Banks Stewart was one of the great genre writers and one of the great non-genre writers of his era, there's no question about it."

Bob was 80 years old when I interviewed him for **Doctor Who Magazine** in November 2011.

Robert Banks Stewart makes an on-screen appearance in *The Brain of Morbius*.



Robert Banks Stewart in 2011.
© MARCUS HEARN

He was waiting for me as I scaled the handsome staircase leading to his expansive London flat. "Everything here is vintage," he said, welcoming me in. "Including me!"

We'd agreed to speak for an hour, but had already been going for more than 90 minutes before we even broached the subject of *Doctor Who*. He noticed me looking anxiously at my watch. "Oh don't worry about that," he said, clearly enjoying himself. "I've got the time if you have."

Bob then offered an entirely unnecessary apology for being garrulous, something he put down to the fact that he now lived by himself. He may have been alone, but the constant interruptions from the phone were proof that he wasn't lonely. The film director Robert Young, someone from BBC Commercial Rights and a caller he only described as "a lady friend" were all given promises that he'd ring back, as our long and detailed conversation continued through the afternoon. The interview would finally come to an end several hours later – not because he'd run out of things to say (in fact he was just getting stuck into a diatribe about *Downton Abbey*) but because he had to go out that evening.

We covered a lot of ground, including the years he spent as a journalist, working as a script doctor at Pinewood Studios, consulting Ian Fleming over his screenplay for *Casino Royale* and writing episodes of such 1960s favourites as *Danger Man*, *The Avengers* and *Callan*. "I don't know how I found the time for it all," he said. "I must have been writing a different script every week. Lucky me! There were a bunch of us who liked writing thrillers in the days before you were expected to incorporate social messages about drugs and all that stuff. There weren't many of us, and I think it helped if you had a knowledge of film."

We were mainly there to talk about *Doctor Who*, however. If he was frustrated at being remembered for this relatively brief moment in his illustrious career then he showed no sign of it. "I wrote the stories for my sons really, because they were big fans of the programme," he said. "The oldest, Alex, is now a physics master at a school in the West Country. Every now and then one of the pupils will ask him if he's related to the Robert Banks Stewart who wrote *Doctor Who*. When Alex confirms that he is indeed my son, the whole class is impressed. When he then points out that I also created *Shoestring* and *Bergerac* they apparently just stare at him, as if that doesn't matter at all!"

In the 1970s, British television adopted a grittier approach to its television drama than that employed by many of the best-known fantasy series of the previous decade. Bob moved with the times, writing episodes of *Arthur of the Britons* in 1973 and an instalment of *The Sweeney* two years later. *Doctor Who* would represent a return to what he described as the "jocular" style of *The Avengers*.

"I came up with a story called *The Secret of Loch Ness*," he remembered. "Everybody says the Loch Ness Monster exists, but nobody's actually come up with any evidence. What if the creature actually belonged to an alien race? Then I came up with the idea that between Loch Ness and the sea there was a sump, into which the monster could go out into the North Sea. This all emerged in conversation with Philip [Hinchcliffe] and Bob [Holmes] and we'd beat it around. And then I said, 'Hey, supposing the villain is from outer space but is disguised as a Scottish laird?' From that, we decided he had to have his foot soldiers, and that's where the Zygons came from."

Hinchcliffe renamed the story *Terror of the Zygons*, and it was such a success that Stewart was promptly asked for a follow-up. His next story was called *The Seeds of Doom*. "In my framework I had this idea that a multi-millionaire might buy old masters, and that wealthy people might spend a fortune on eggs from eagles' nests," he recalled. "So what about a madman who's got his own Kew Gardens? Of course I lived in Kew at the time, so that may have been where the inspiration for [the villain] Harrison Chase came from."

Bob admitted that his *Doctor Who* stories felt like a long time ago, but they did provide him with one of his favourite anecdotes. He was on a flight from Los Angeles to Mexico City when the American lawyer sitting next to him struck up a conversation. "I mentioned my name," wrote Bob some years

Robert Banks Stewart's second story for *Doctor Who* was 1976's *The Seeds of Doom*.

later, "and he looked amazed. '*The* Robert Banks Stewart who wrote for *Doctor Who*?' he exclaimed. As I nodded (in equal amazement), he told me the entire plot, plus characters, of *Terror of the Zygons* and *The Seeds of Doom*! A random fellow passenger and a lawyer? How flattered can you be after so many years?"

Although these were the only stories Bob completed for the programme, he did begin work on a third. *The Foe from the Future* was commissioned by Robert Holmes in May 1976, but Bob had only written storylines for five of the six episodes when he was lured to Thames Television by Verity Lambert, who by coincidence had been *Doctor Who*'s first producer. With Bob's permission, Holmes completed the story himself. The result was another undisputed classic – *The Talons of Weng-Chiang*, broadcast in 1977.

Bob enjoyed some of the greatest successes of his career writing crime thrillers. In common with *Terror of the Zygons* and *The Seeds of Doom*, *The Foe from the Future* re-cast the Doctor as an intergalactic detective. Steven Moffat considers that Bob's unfamiliarity with the series' format was no hindrance. "In those days, so many episodes of *Doctor Who* were written by people who didn't watch it, and that didn't matter," he says. "Bob Banks Stewart wasn't steeped in it, but he looked at the formula and did it his way. The first time we see the Doctor in *The Seeds of Doom* he's been called into an office. He doesn't even arrive in the TARDIS. I remember as a kid really enjoying that, because seeing the Doctor in a rather dull office made the programme seem a bit more grown-up and less silly."

The contacts Bob made on *Doctor Who* would have a profound effect on his career. In 1979 Graeme McDonald, the BBC's Head of Serials, invited him to a meeting at the suggestion of Philip Hinchcliffe. At that time, Hinchcliffe was overseeing the controversial police thriller *Target*. "I knew that Bob had been a producer, as well as being a writer," says Philip. "When I realised I was moving on from *Target* I recommended Bob to Graeme."

Bob was out of work and fell hungrily on the offer, applying himself to the task of restructuring *Target* ►

> "In those days many episodes of *Doctor Who* were written by people who didn't watch it. Bob Banks Stewart looked at the formula and did it his way."
>
> STEVEN MOFFAT

for a second series. After a few weeks, however, the BBC bowed to pressure from ‘Clean Up TV’ campaigner Mary Whitheouse and other critics. *Target* would be cancelled – could Bob come up with a replacement?

“With hindsight I think Graeme saw in Bob someone who could create a series that was not so neo-realistic and violent as *Target*,” says Philip. “Something that might have a lighter touch. I think that appealed to Graeme personally, and I think that his superiors at the BBC were also hoping to see a lightening of tone for their next filmed series.”

Bob batted some ideas around with Hinchcliffe, before coming up with a format that he saw as an English take on American shows such as *The Rockford Files*. Bob’s new character would be a Bristol-based, psychologically damaged detective who also worked as local radio DJ. The series would be called *Shoestring*.

Bob cast Trevor Eve as Eddie Shoestring, having been impressed by his performance in the 1976 TV play *Hindle Wakes*. He asked Robert Holmes to be his script editor and chose Douglas Camfield, who had directed *Terror of the Zygons* and *The Seeds of Doom*, to direct the first episode. Camfield’s premature death would mean this was their last collaboration. “Douggie was a supremely good film director, and there was a sense of rhythm to his work,” said Bob. “He asked for the Earth, and really stretched the people he worked with. He was without doubt the best director of *Doctor Who* at that time – way ahead of all the others. He could have gone on to direct feature films like Martin Campbell, who I later introduced to the BBC on *Shoestring*. Martin went on to do *Edge of Darkness*, and then to Hollywood.”

Robert Banks Stewart’s most famous *Doctor Who* creations last appeared in 2015’s *The Zygon Invasion*/*The Zygon inversion*.

> “What I’ve seen of recent *Doctor Who* has been very good, but some of its ideas aren’t really correct for children.”
>
> **ROBERT BANKS STEWART**

After two seasons *Shoestring* was curtailed by Trevor Eve, who was nervous about typecasting. Asked to come up with a replacement, Bob devised *Bergerac*. “Can you imagine the audacity of saying you want to set a series in Jersey?” he said. “With all the expense of overnight stays, actors in hotels, flights and so on?”

Bob caused further consternation at the BBC with his choice of leading man. John Nettles was appearing in *The Relapse* at the Old Vic when Bob asked to see him. “With certain exceptions, most of the BBC producers at that time were bureaucrats, shuffling paper around in their offices,” says John Nettles himself. “Bob wasn’t anything like that at all – he brought a real sense of adventure and delight to the job.

“Bob didn’t do celebrity casting,” he continues. “Trevor Eve was unknown before *Shoestring* and I was even more unknown when Bob asked me to play Bergerac. The Sunday-night drama series was a major thing for the BBC, and there were objections to casting an unknown in the lead role. He insisted, ‘Nettles is the man I want.’ And Nettles is the man who got the job, against some opposition I must say. Bob stuck with his instincts, and I’m eternally grateful to him for that.”

As the producer of *Shoestring* and then *Bergerac*, Bob encouraged cinematic production values. “They were doing American-level television in Britain,” says Steven Moffat. “*Shoestring* and *Bergerac* didn’t accept that just because they were British shows they had to look like they were made in multi-camera studios. They didn’t have to look like *Callan*, as much as I think *Callan* is sensational. *Shoestring* and *Bergerac* were really well shot, really well made. And when it comes to Trevor Eve and John Nettles, they were star-makers. Creating a star for the show and then making that show a star vehicle around that person is what we do now. It’s a sensible way of making telly.”

Steven met Bob in the early 1990s, when Bob was recruiting writers for his ill-fated drama *Moon and Son*. “I’d just been sacked off *Stay Lucky*, which was a series with Dennis Waterman and Jan Francis,” says Steven. “Despite this I was recommended to Bob Banks Stewart, who invited me to his house in Mortlake. We had a lovely chat in his back garden and discovered, if I remember correctly, that we had both lived in the same street in Paisley, albeit at different times. He also mentioned in passing something called *The Darling Buds of May*, which of course went on to be an absolute phenomenon.”

Bob considered himself fortunate to have both written and produced episodes of this acclaimed series. “I loved HE Bates’ books,” he said, “and I was once asked by a composer to write the libretto for a musical based on *The Darling Buds of May*. It never happened, but Richard Bates, who is of course HE’s son, remembered my interest, and that’s how I came to do that.”

Pa and Ma Larkin were played by David Jason and Pam Ferris. Bob was casting their daughter, Mariette, when Catherine Zeta-Jones caught his eye. “I got a tape of a ridiculous French thriller [the 1990 film *Les 1001 Nuits*] in which she spoke in English to be dubbed into French,” he remembered. “I was

PHILIP HINCHCLIFFE

The former *Doctor Who* producer pays tribute to Robert Banks Stewart.

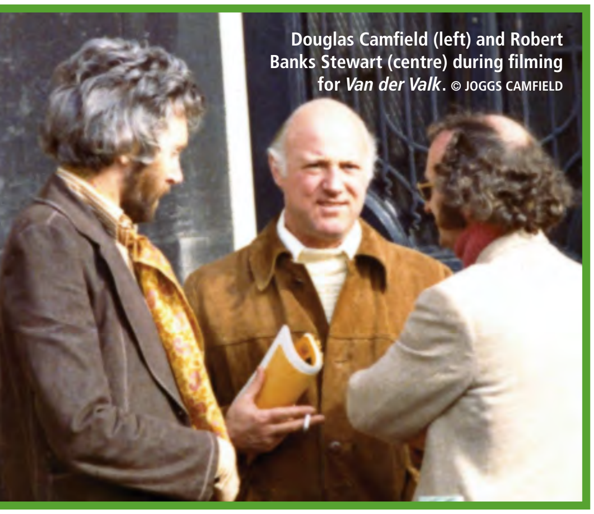
“I first met Bob in 1974, not long after I had taken over as the producer of *Doctor Who*. Bob had been commissioned by Robert Holmes to write the Loch Ness story, which was to be the final serial of my first year. We eventually became close colleagues and friends for the rest of our careers.

“Bob was not a great sci-fi fan but he came from that early generation of TV writers who learnt their craft in the 1950s and 60s across a range of drama and adventure series. This was why Robert Holmes had turned to him: he was reliable and professional. Bob could invent a plot, shape a story, and handle action and character, all with a lightness of touch and a sense of fun. Furthermore he could deliver the scripts on time! Bob loved to invent quirky and amusing characters which gave his *Doctor Who* scripts their own special flavour.

“These attributes were even more evident in his later successes *Shoestring* and *Bergerac*, which sold around the world. Bob created and produced those series – in British TV he was a pioneer of the US producer-writer hyphenate which has now become commonplace.

“Above all, Bob loved to tell stories. Invariably I would receive a phone call starting with, ‘I’ve had an idea, Philip...’ and he would go on to sketch out a character in great detail, but always with an unusual twist or set up. If I privately had reservations about any of his ideas my fears would turn out to be groundless because Bob had an unerring ability to know what captivated and delighted his audience. He continued to write virtually until the end of his life. It was his passion.

“I will miss Bob as a friend. He was a modest man who underplayed his screen legacy, but he made an indelible impression on TV around the world, not least with his *Doctor Who* adventures.”



Douglas Camfield (left) and Robert Banks Stewart (centre) during filming for *Van der Valk*. © JOGGS CAMFIELD

looking for someone to play the most beautiful girl in the village. She was ideal.”

Bob was proud of the part he’d played in launching another stellar career, but disappointed that he and Catherine hadn’t stayed in touch. “I’m very happy for her,” he said in 2011. “Nothing against her, but a phone call would be nice.”

The casting of Albert Finney couldn’t save Bob’s adaptation of HE Bates’ *My Uncle Silas* (2001-03), and he conceded that its failure probably spelt the end of his career. Yet retirement was anathema to him. He continued to follow the careers of his protégés and even kept up with the revived *Doctor Who*, although he was sometimes dismayed by what he saw. “What I’ve seen has been very good,” he said. “My only quibble is that some of the ideas are not really correct for children… The frightening music and hiding behind the sofa used to be part of the fun, but I think it’s changed now.”

A few years after the **DWM** interview was published in 2012, a diagnosis of cancer galvanised Bob to open what would prove to be the final chapter of his career – the memoir *To Put You in the Picture*.

“He used the book to occupy his time and take his mind of the illness,” says Matt West of Miwk Publishing. “Here was a guy who’d written two fantastic *Doctor Who* stories that I love. I wasn’t that familiar with the rest of his output, but his *Doctor Who* work was enough to make me want to publish his book.”

Matt was saddened by Bob’s physical decline over the course of their editorial meetings, but recalls that the author’s resolve was in no way diminished. “He asked for a lot of changes,” he says, describing the book’s occasionally fraught gestation. “I blame his illness, but I wonder whether part of it was a subconscious need to fight, because he couldn’t fight the disease. And Bob had a hell of a lot of fight in him. I can imagine that he was a tough producer.”

One thing Matt and Bob disagreed on was a section dealing with the thorny subject of repeat fees. “There’s an assumption that if your stuff’s being repeated day in, day out then you must be loaded, but Bob told me this wasn’t the case. He was very angry about the way he’d been treated, but when I said he should include something about this in the book he was reluctant. I asked him, ‘When you handed a script in to Robert Holmes and he said, ‘Can you change this, this and this,’ what did you do?’ Bob replied, ‘I just didn’t do it.’ So I said, ‘If someone gave you a script for *Bergerac* and you wanted changes, what happened then?’ And he said, ‘They had to do it!’ I pointed out that this wasn’t fair. I said to him, ‘In this situation I’m you, rather than Robert Holmes. I *need* this to be included in the book. I’m not asking for much – it’s only one paragraph.’ He did eventually give me rather more than one paragraph, and it went in towards the end of the last chapter.”

Sadly Matt didn’t see Bob after the book was published in 2015, but Matt looks back on his visits to Bob’s flat with fondness. “I remember that all of his press clippings and awards, including his BAFTA, were kept in the toilet,” he says. “I asked him why he put them all there, and he said, ‘Because everyone uses the toilet when they come to see me!’”

To Put You in the Picture is now part of a legacy that includes some of British television’s best-loved creations. The enduring quality of Bob’s work was underlined in 2013 when Steven Moffat brought the Zygons back in *The Day of the Doctor*. They were even more effective in 2015’s *The Zygon Invasion*/*The Zygon Inversion*, a story produced in an idiosyncratic style that Steven hopes Bob would have appreciated.

“People talk about showrunning as if it’s a recent phenomenon, but only the word is recent,” says Steven. “Bob wrote and produced a string of hits – he was a top-flight showrunner.” **DWM**

JOHN NETTLES

The star of *Bergerac* tells **DWM** about the happy times he shared with the man who cast him…

“I was locked in the decent obscurity of the classical theatre when I was summoned by Bob Banks Stewart to his office in Shepherd’s Bush. It was very ornate compared to most of the rooms in Threshold House. He’d decorated it in white, cream and pale blue and had a potted palm tree in the corner. No BBC conformity for Bob. He struck me as a very glamorous figure; I remember he was wearing a white flat cap that made him look like a 1920s film producer.

“Bob was avuncular, enthusiastic and full of ambition. He’d just done *Shoestring* with Trevor Eve and he wanted a replacement for that. They came up with *Bergerac*, and me. It was the beginning of a friendship that lasted until his death.

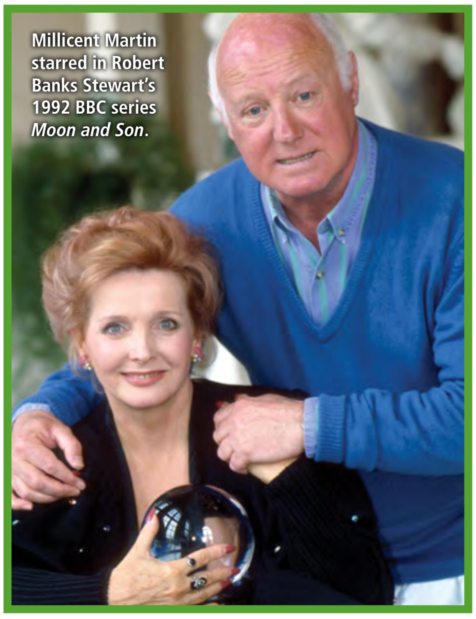
“The wonderful thing about Bergerac was that, rather like Shoestring before him, he was lumbered with difficulties, problems and distressful conditions. Bergerac was a recovering alcoholic, he had a gammy leg from an adventure with some gangsters, he was alienated from his wife and certainly from his father-in-law, and he had a difficult relationship with his young daughter. It’s a wonder he could get up in the morning, let alone solve any crimes!

“I could see what Bob was trying to do to make the character psychologically interesting and that was fine, except in some of the early episodes I used to forget on which leg to limp!

“It seemed to me that Bob could do anything. On one occasion we went to see Arsenal and he said, ‘I used to do this.’ I said, ‘What, play football?’ and he said, ‘No, I used to be a commentator on the radio.’ At which point he began a marvellous commentary for us. It was a damn sight more interesting than the game we were watching. In one episode of *Bergerac* [*Always Leave Them Laughing*] he even wrote some music, a patter song for Rikki Fulton to perform. Bob was *hugely* proud of this song and would sing it for you at the drop of a hat.

“One went along with the delight the man exuded. He was full of colour, laughter and life, and to be in his company was joy. I shall miss him greatly.”

Bergerac’s John Nettles with his co-star Louise Jameson, who played his on-screen love interest, Susan Young.



Millicent Martin starred in Robert Banks Stewart’s 1992 BBC series *Moon and Son*.

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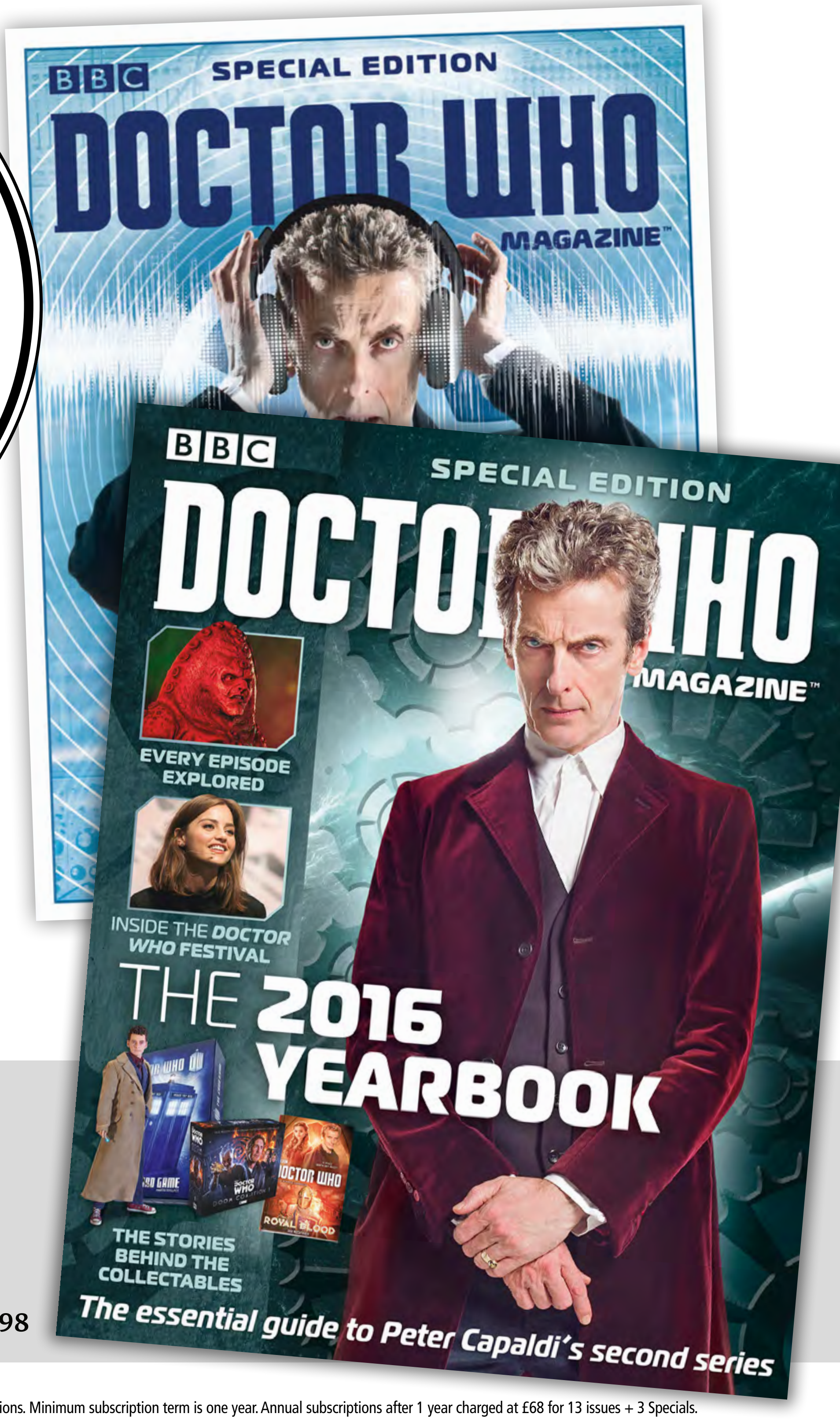
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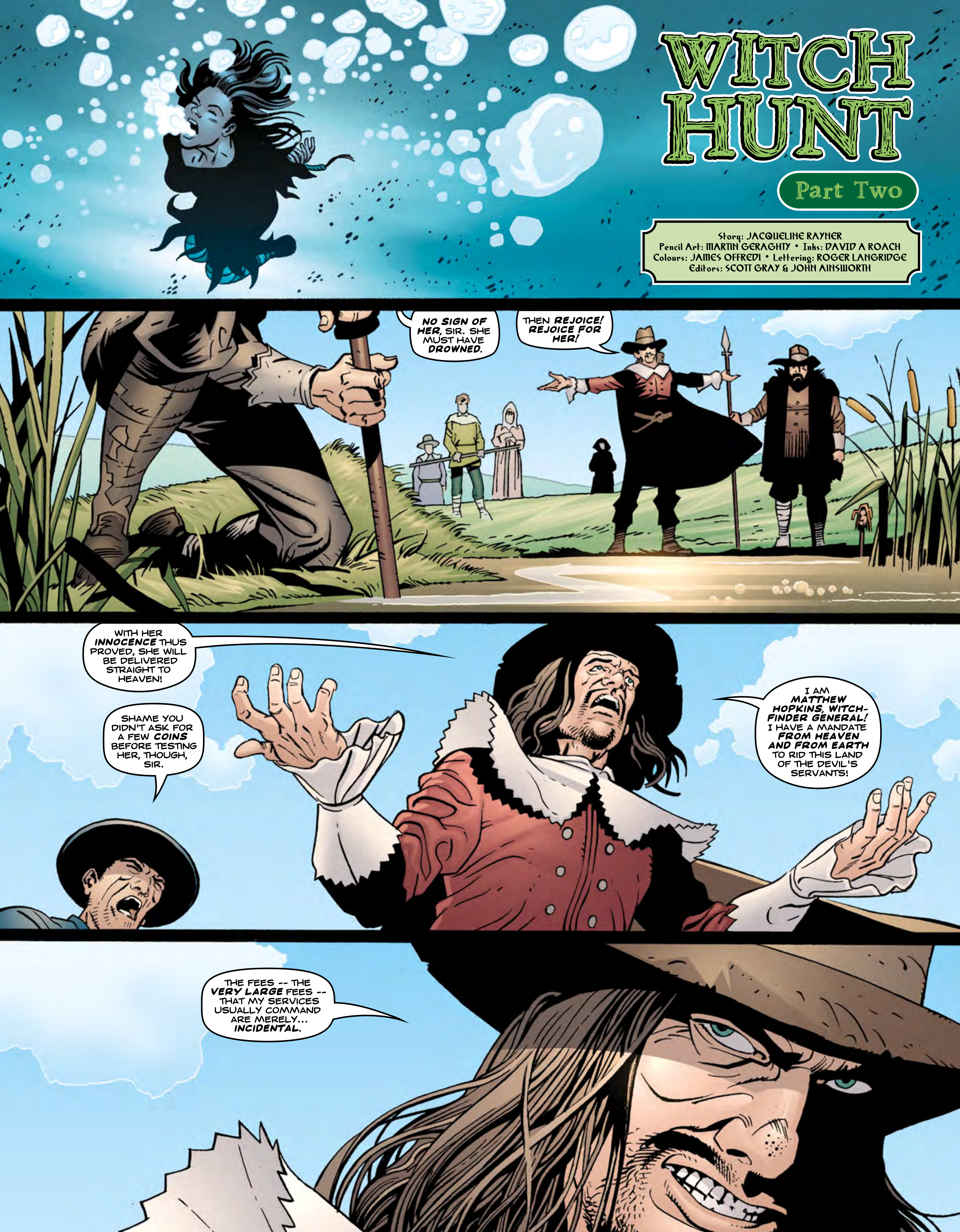
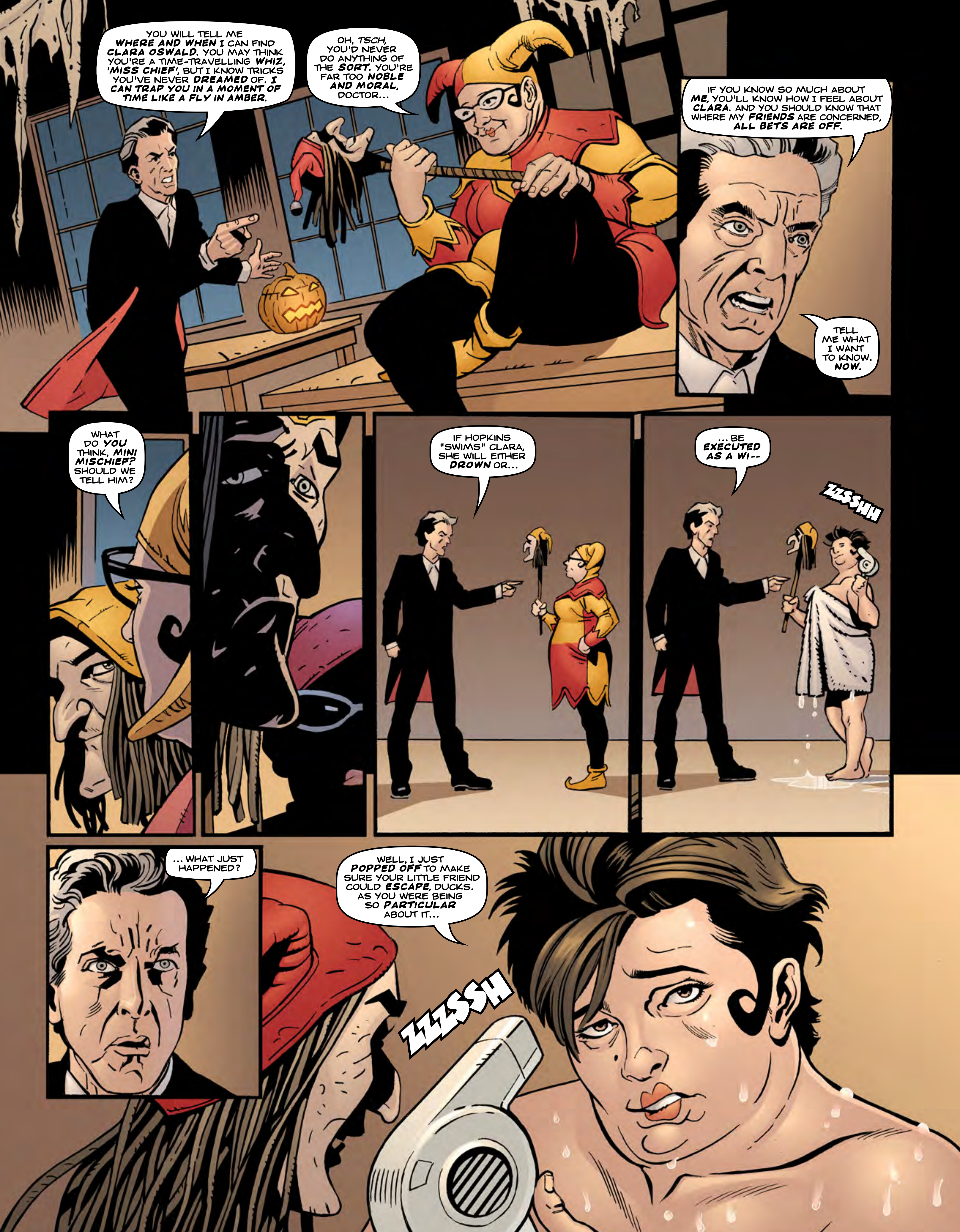
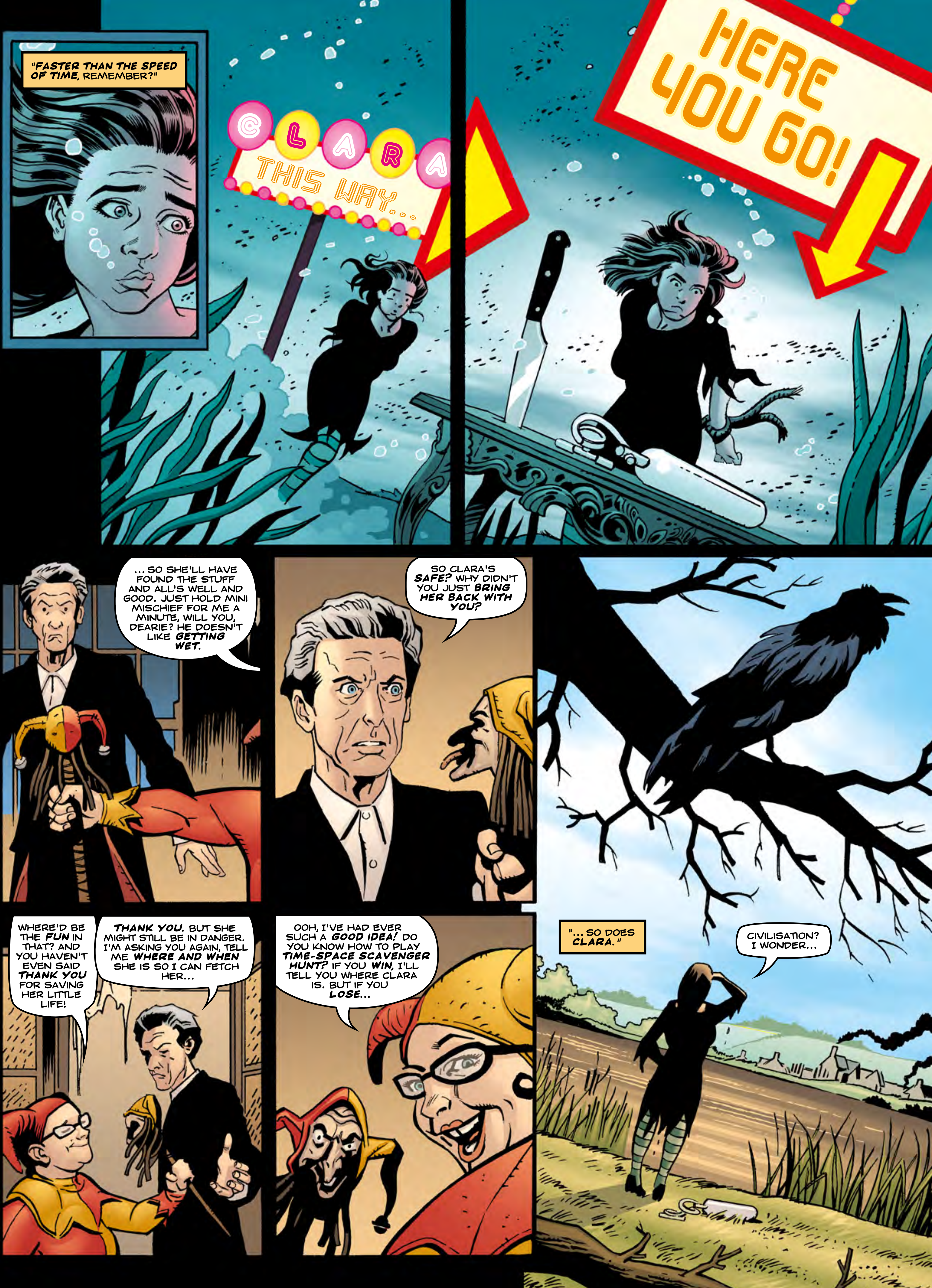
WITCH HUNT

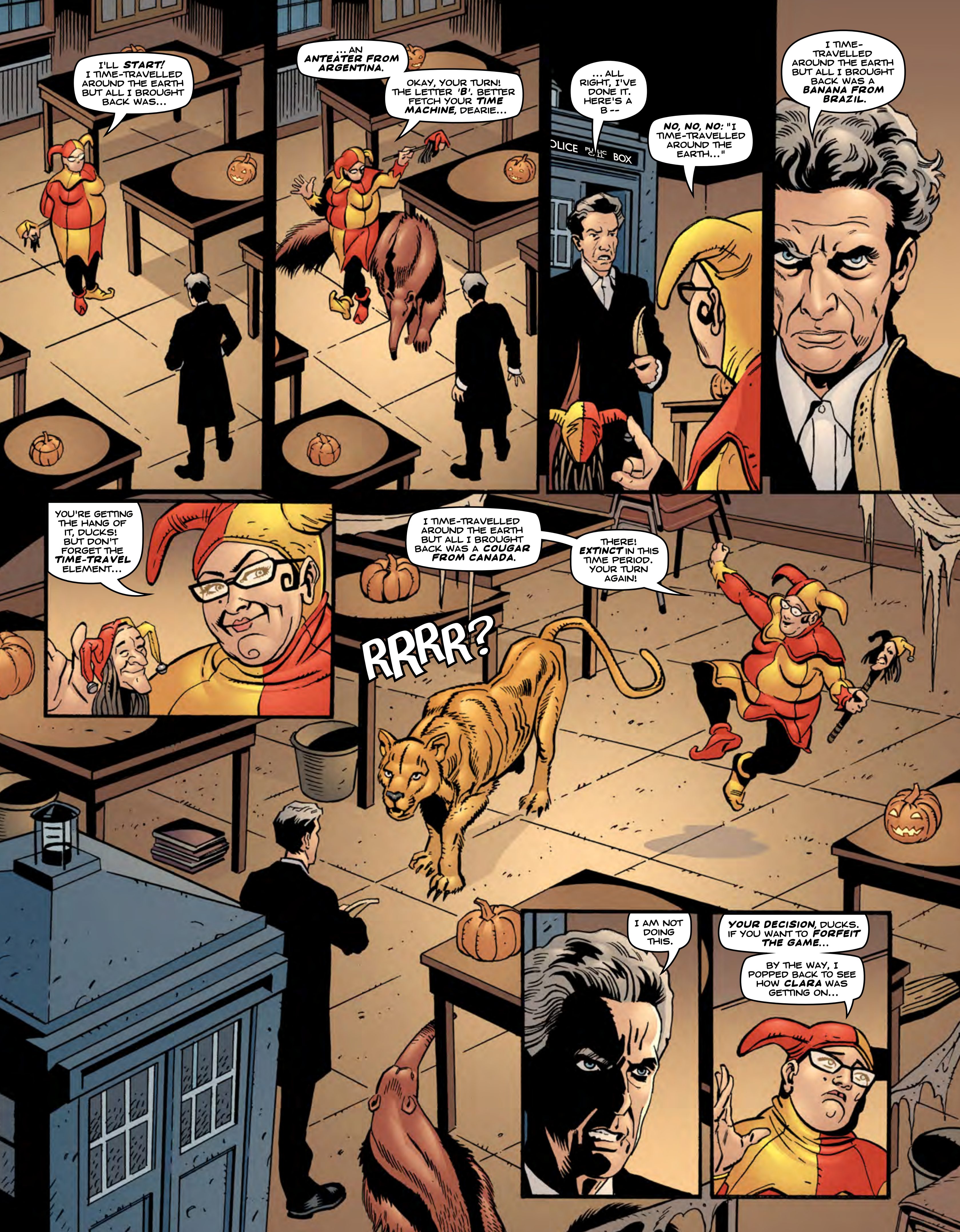
Part Two

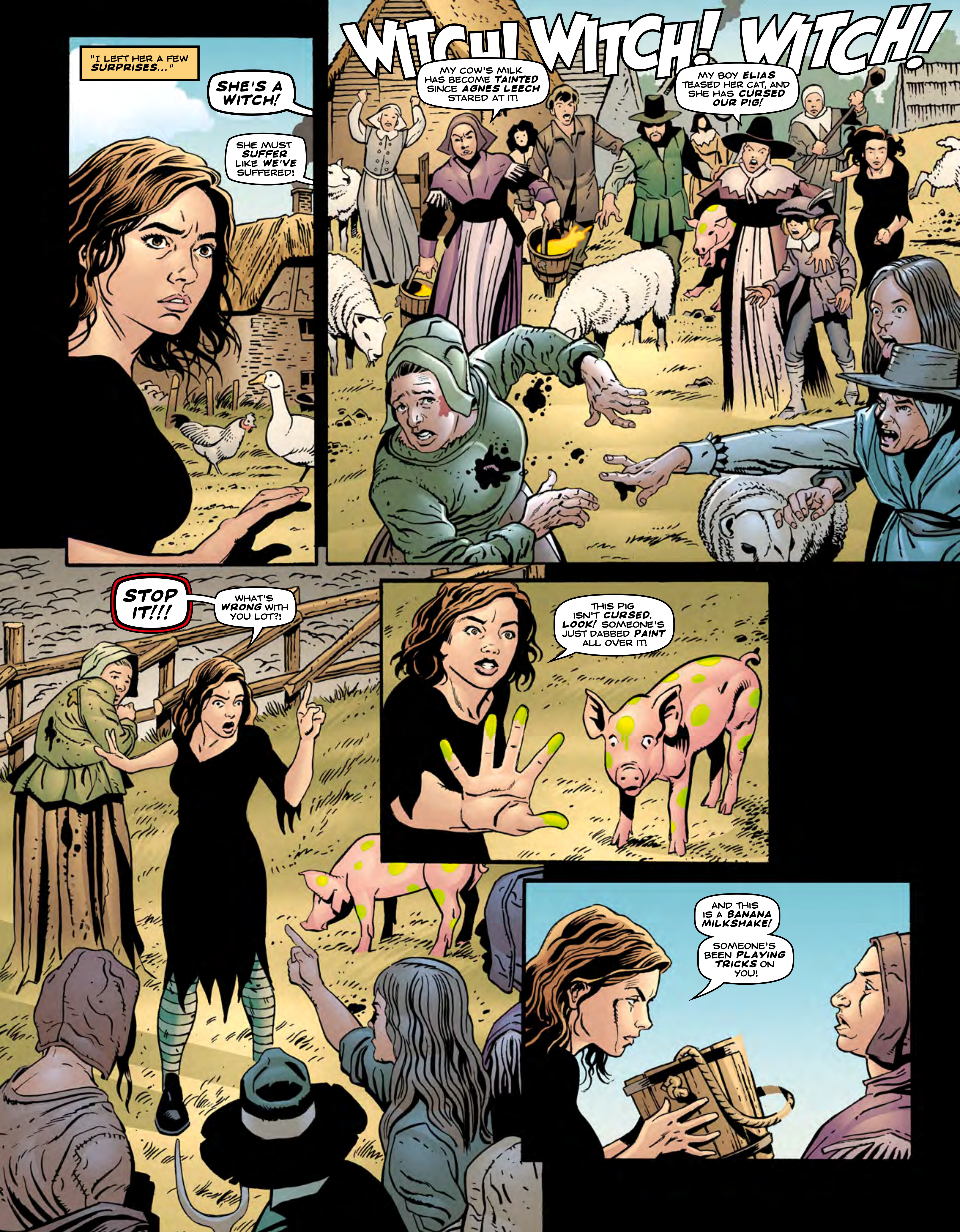
Story: JACQUELINE RAYNER
Pencil Art: MARTIN GERAGHTY • Inks: DAVID A ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

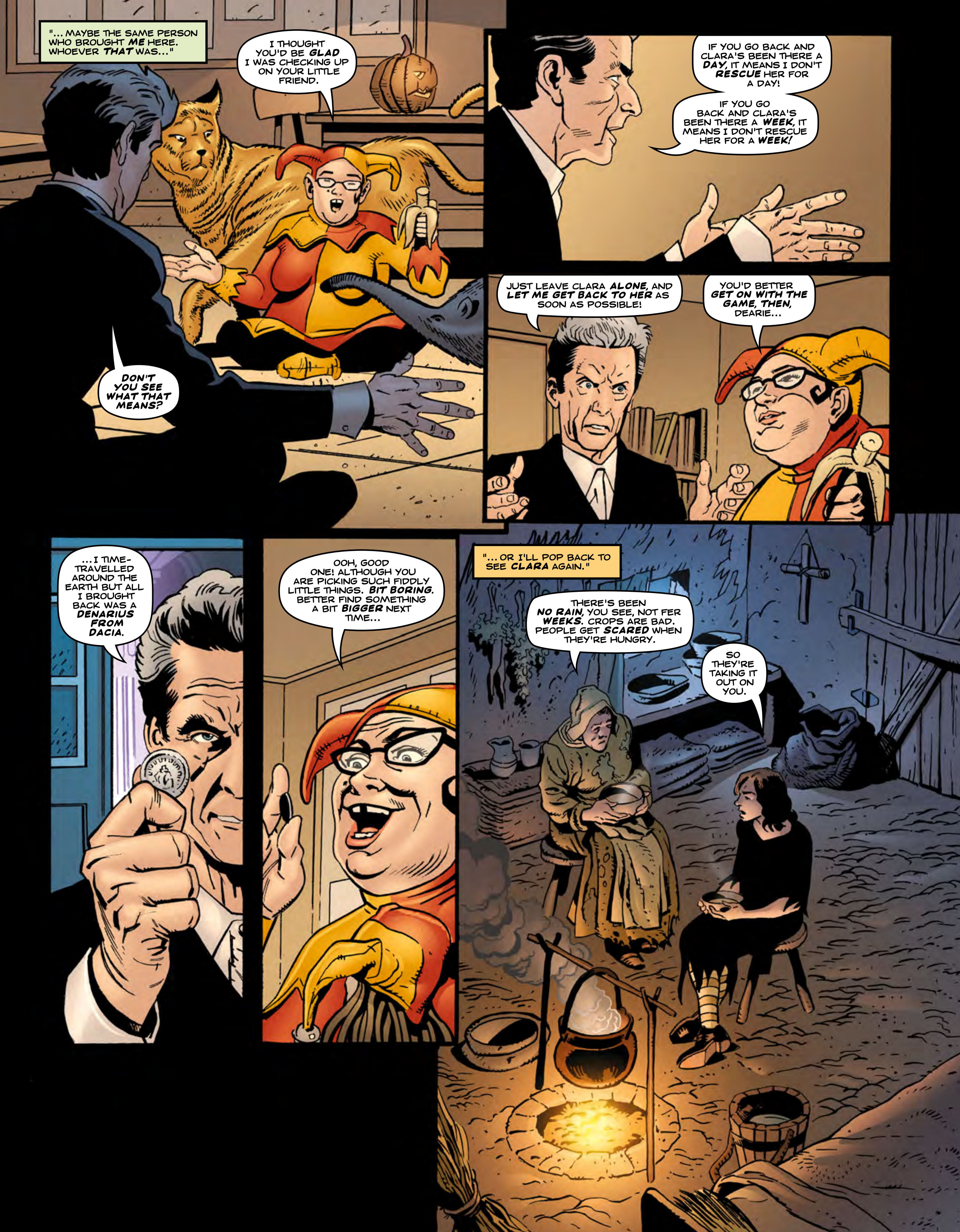

NO SIGN OF HER, SIR. SHE MUST HAVE DROWNED.
THEN REJOICE! REJOICE FOR HER!
WITH HER INNOCENCE THUS PROVED, SHE WILL BE DELIVERED STRAIGHT TO HEAVEN!
SHAME YOU DIDN'T ASK FOR A FEW COINS BEFORE TESTING HER, THOUGH, SIR.
I AM MATTHEW HOPKINS, WITCH-FINDER GENERAL! I HAVE A MANDATE FROM HEAVEN AND FROM EARTH TO RID THIS LAND OF THE DEVIL'S SERVANTS!
THE FEES -- THE VERY LARGE FEES -- THAT MY SERVICES USUALLY COMMAND ARE MERELY... INCIDENTAL.

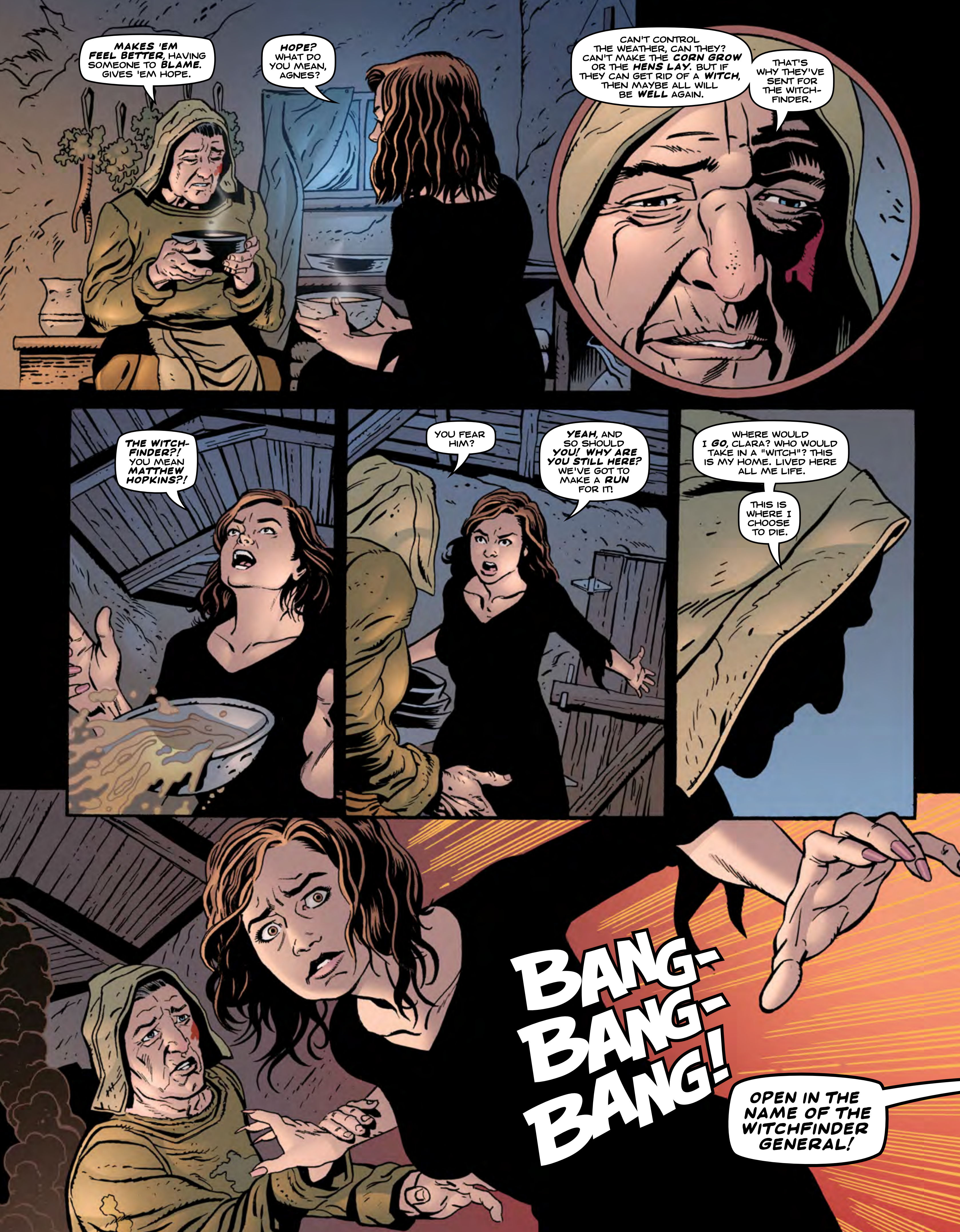

YOU WILL TELL ME **WHERE AND WHEN** I CAN FIND **CLARA OSWALD.** YOU MAY THINK YOU'RE A TIME-TRAVELLING **WHIZ,** '**MISS CHIEF**', BUT I KNOW TRICKS YOU'VE NEVER **DREAMED** OF. **I CAN TRAP YOU IN A MOMENT OF TIME LIKE A FLY IN AMBER.**
OH, *TSCH*, YOU'D NEVER DO ANYTHING OF THE **SORT.** YOU'RE FAR TOO **NOBLE AND MORAL,** DOCTOR...
IF YOU KNOW SO MUCH ABOUT **ME,** YOU'LL KNOW HOW I FEEL ABOUT **CLARA.** AND YOU SHOULD KNOW THAT WHERE MY **FRIENDS** ARE CONCERNED, **ALL BETS ARE OFF.**
TELL ME WHAT I WANT TO KNOW. **NOW.**
WHAT DO **YOU** THINK, **MINI MISCHIEF?** SHOULD WE TELL HIM?
IF HOPKINS "SWIMS" CLARA, SHE WILL EITHER **DROWN** OR...
...BE **EXECUTED AS A WI--**
ZZSSHH
...WHAT JUST HAPPENED?
WELL, I JUST **POPPED OFF** TO MAKE SURE YOUR LITTLE FRIEND COULD **ESCAPE,** DUCKS. AS YOU WERE BEING SO **PARTICULAR** ABOUT IT...
ZZZSSH

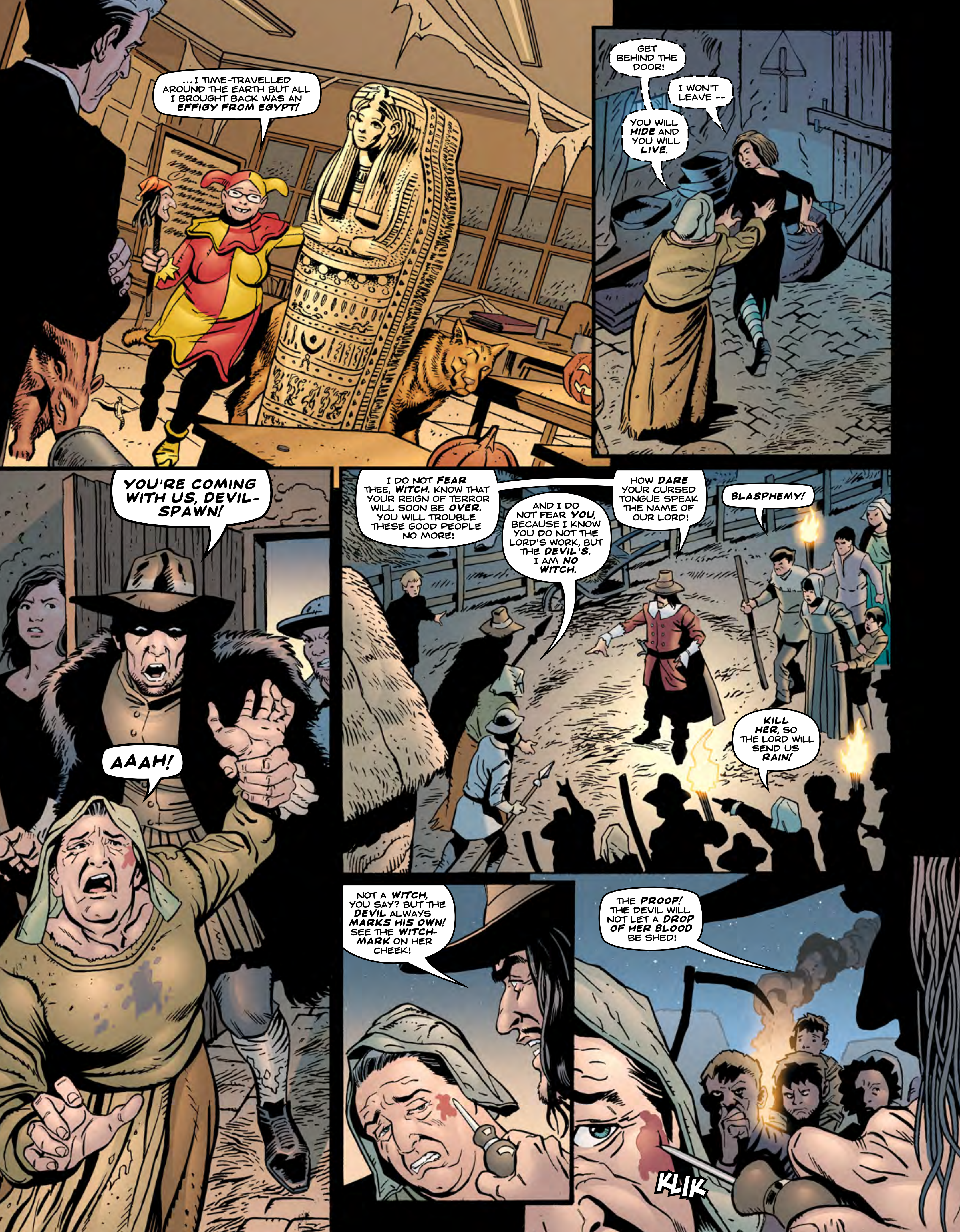

"**FASTER THAN THE SPEED OF TIME,** REMEMBER?"
CLARA
THIS WAY...
HERE YOU GO!
...SO SHE'LL HAVE FOUND THE STUFF AND ALL'S WELL AND GOOD. JUST HOLD MINI MISCHIEF FOR ME A MINUTE, WILL YOU, DEARIE? HE DOESN'T LIKE ***GETTING WET.***
SO CLARA'S ***SAFE?*** WHY DIDN'T YOU JUST ***BRING HER BACK WITH YOU?***
WHERE'D BE THE ***FUN*** IN THAT? AND YOU HAVEN'T EVEN SAID ***THANK YOU*** FOR SAVING HER LITTLE LIFE!
THANK YOU. BUT SHE MIGHT STILL BE IN DANGER. I'M ASKING YOU AGAIN, TELL ME ***WHERE AND WHEN*** SHE IS SO I CAN FETCH HER...
OOH, I'VE HAD EVER SUCH A ***GOOD IDEA!*** DO YOU KNOW HOW TO PLAY ***TIME-SPACE SCAVENGER HUNT?*** IF YOU ***WIN,*** I'LL TELL YOU WHERE CLARA IS. BUT IF YOU ***LOSE...***
"***...SO DOES CLARA.***"
CIVILISATION? I WONDER...

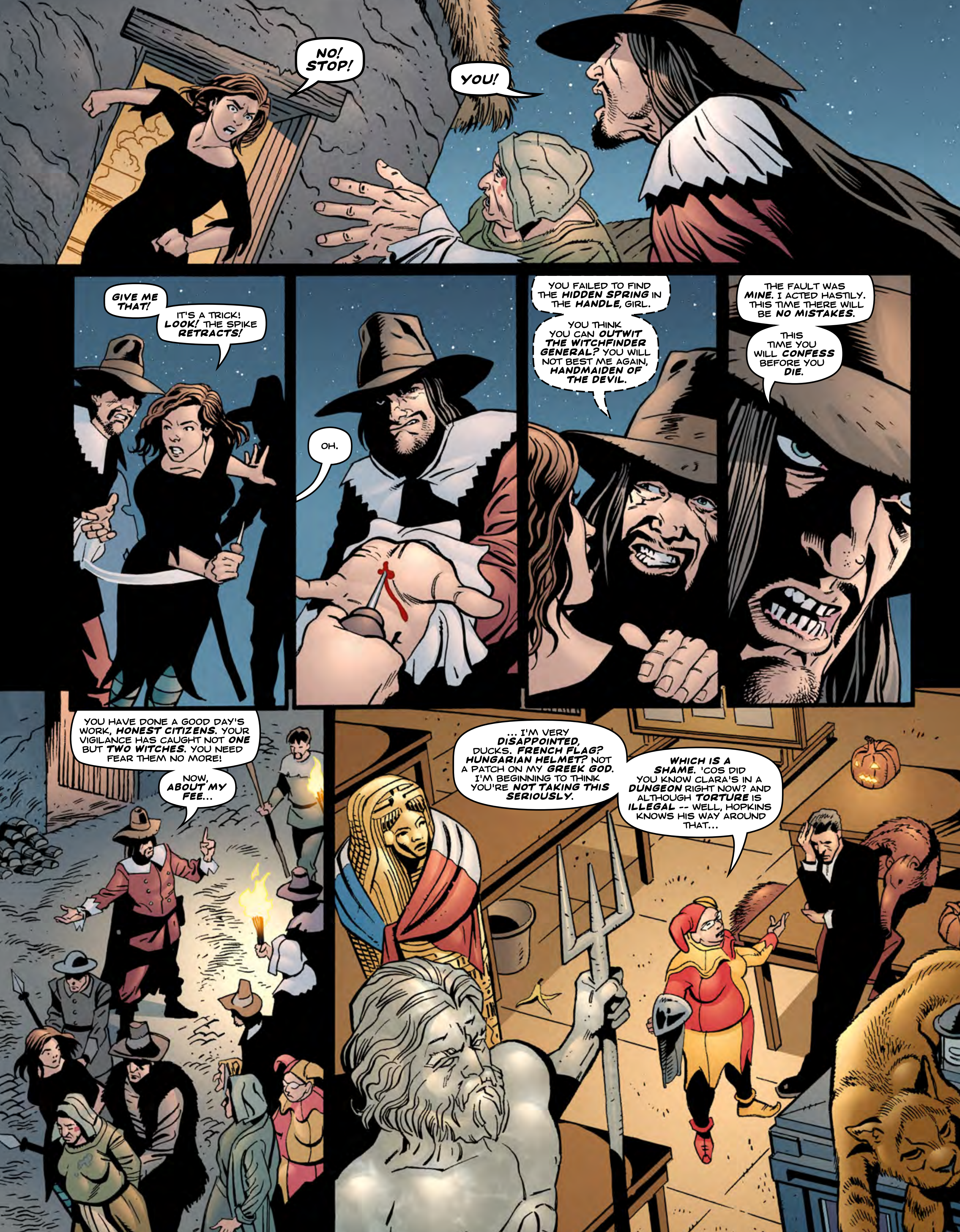

I'LL **START!** I TIME-TRAVELLED AROUND THE EARTH BUT ALL I BROUGHT BACK WAS...
... AN **ANTEATER FROM ARGENTINA.**
OKAY, YOUR TURN! THE LETTER **'B'**. BETTER FETCH YOUR **TIME MACHINE**, DEARIE...
OLICE PUBLIC CALL BOX
... ALL RIGHT, I'VE DONE IT. HERE'S A B --
NO, NO, NO: "I TIME-TRAVELLED AROUND THE EARTH..."
I TIME-TRAVELLED AROUND THE EARTH BUT ALL I BROUGHT BACK WAS A **BANANA FROM BRAZIL.**
YOU'RE GETTING THE HANG OF IT, DUCKS! BUT DON'T FORGET THE **TIME-TRAVEL** ELEMENT...
I TIME-TRAVELLED AROUND THE EARTH BUT ALL I BROUGHT BACK WAS A **COUGAR FROM CANADA.**
THERE! **EXTINCT** IN THIS TIME PERIOD. YOUR TURN AGAIN!
RRRR?
I AM NOT DOING THIS.
YOUR DECISION, DUCKS. IF YOU WANT TO **FORFEIT THE GAME...**
BY THE WAY, I POPPED BACK TO SEE HOW **CLARA** WAS GETTING ON...

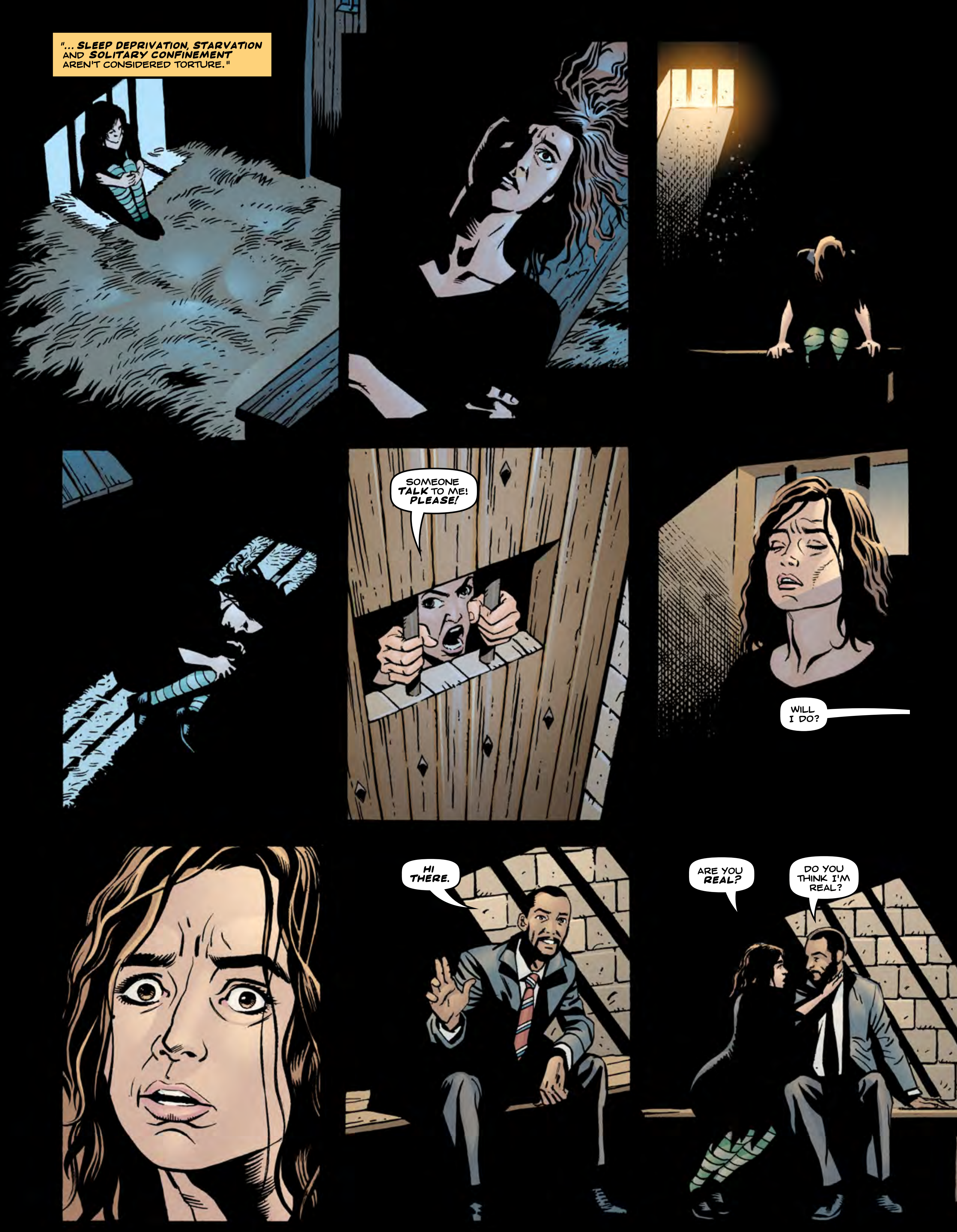

"I LEFT HER A FEW SURPRISES..."
SHE'S A WITCH!
SHE MUST SUFFER LIKE WE'VE SUFFERED!
WITCH! WITCH! WITCH!
MY COW'S MILK HAS BECOME TAINTED SINCE AGNES LEECH STARED AT IT!
MY BOY ELIAS TEASED HER CAT, AND SHE HAS CURSED OUR PIG!
STOP IT!!!
WHAT'S WRONG WITH YOU LOT?!
THIS PIG ISN'T CURSED. LOOK! SOMEONE'S JUST DABBED PAINT ALL OVER IT!
AND THIS IS A BANANA MILKSHAKE!
SOMEONE'S BEEN PLAYING TRICKS ON YOU!

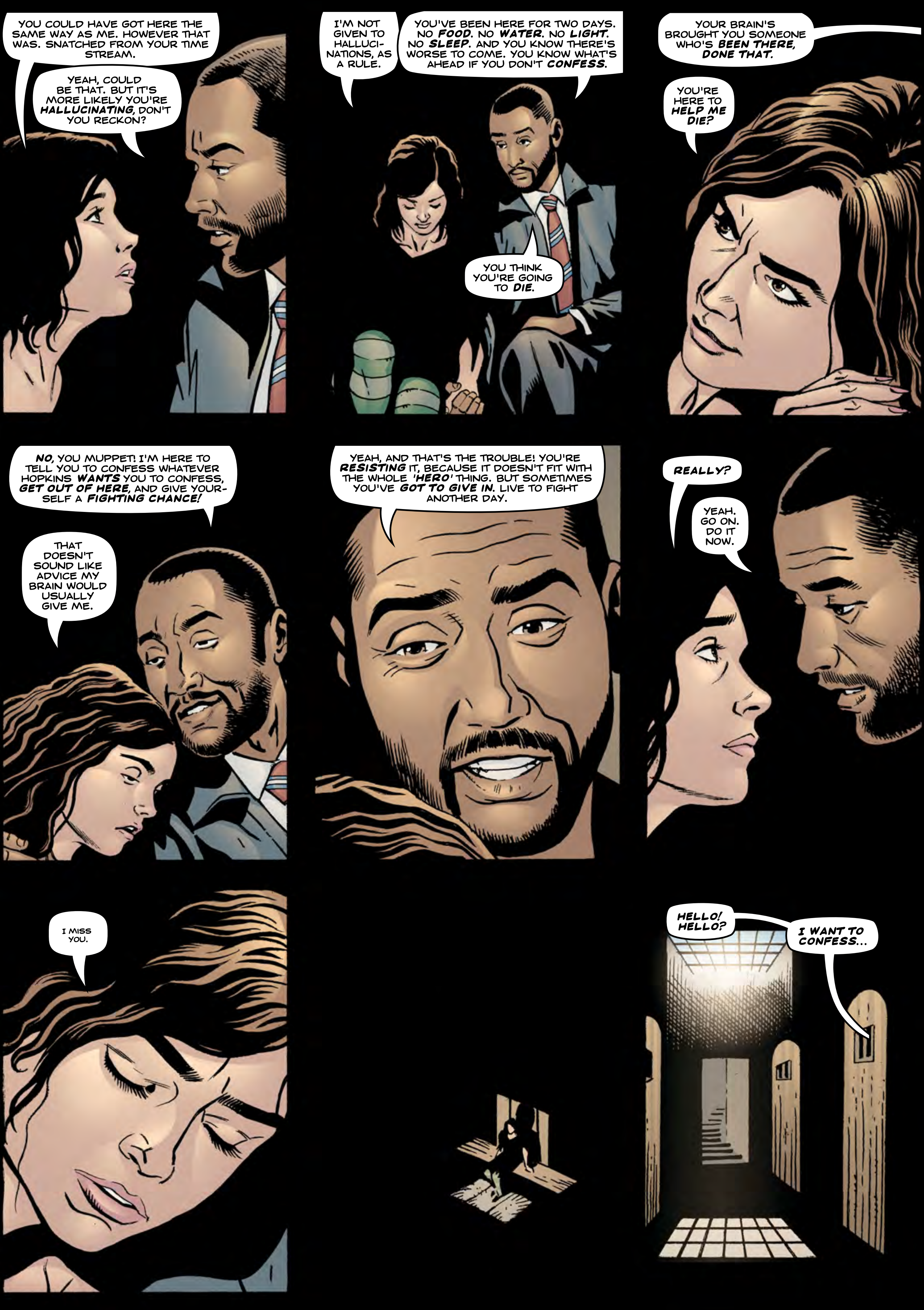

"...MAYBE THE SAME PERSON WHO BROUGHT *ME* HERE. WHOEVER *THAT* WAS..."
I THOUGHT YOU'D BE *GLAD* I WAS CHECKING UP ON YOUR LITTLE FRIEND.
DON'T YOU SEE WHAT THAT MEANS?
IF YOU GO BACK AND CLARA'S BEEN THERE A *DAY*, IT MEANS I DON'T *RESCUE* HER FOR A DAY!
IF YOU GO BACK AND CLARA'S BEEN THERE A *WEEK*, IT MEANS I DON'T RESCUE HER FOR A *WEEK!*
JUST LEAVE CLARA *ALONE*, AND *LET ME GET BACK TO HER* AS SOON AS POSSIBLE!
YOU'D BETTER *GET ON WITH THE GAME, THEN,* DEARIE...
...I TIME-TRAVELLED AROUND THE EARTH BUT ALL I BROUGHT BACK WAS A *DENARIUS FROM DACIA.*
OOH, GOOD ONE! ALTHOUGH YOU ARE PICKING SUCH FIDDLY LITTLE THINGS. *BIT BORING*. BETTER FIND SOMETHING A BIT *BIGGER* NEXT TIME...
"...OR I'LL POP BACK TO SEE *CLARA* AGAIN."
THERE'S BEEN *NO RAIN*, YOU SEE, NOT FER *WEEKS*. CROPS ARE BAD. PEOPLE GET *SCARED* WHEN THEY'RE HUNGRY.
SO THEY'RE TAKING IT OUT ON YOU.]

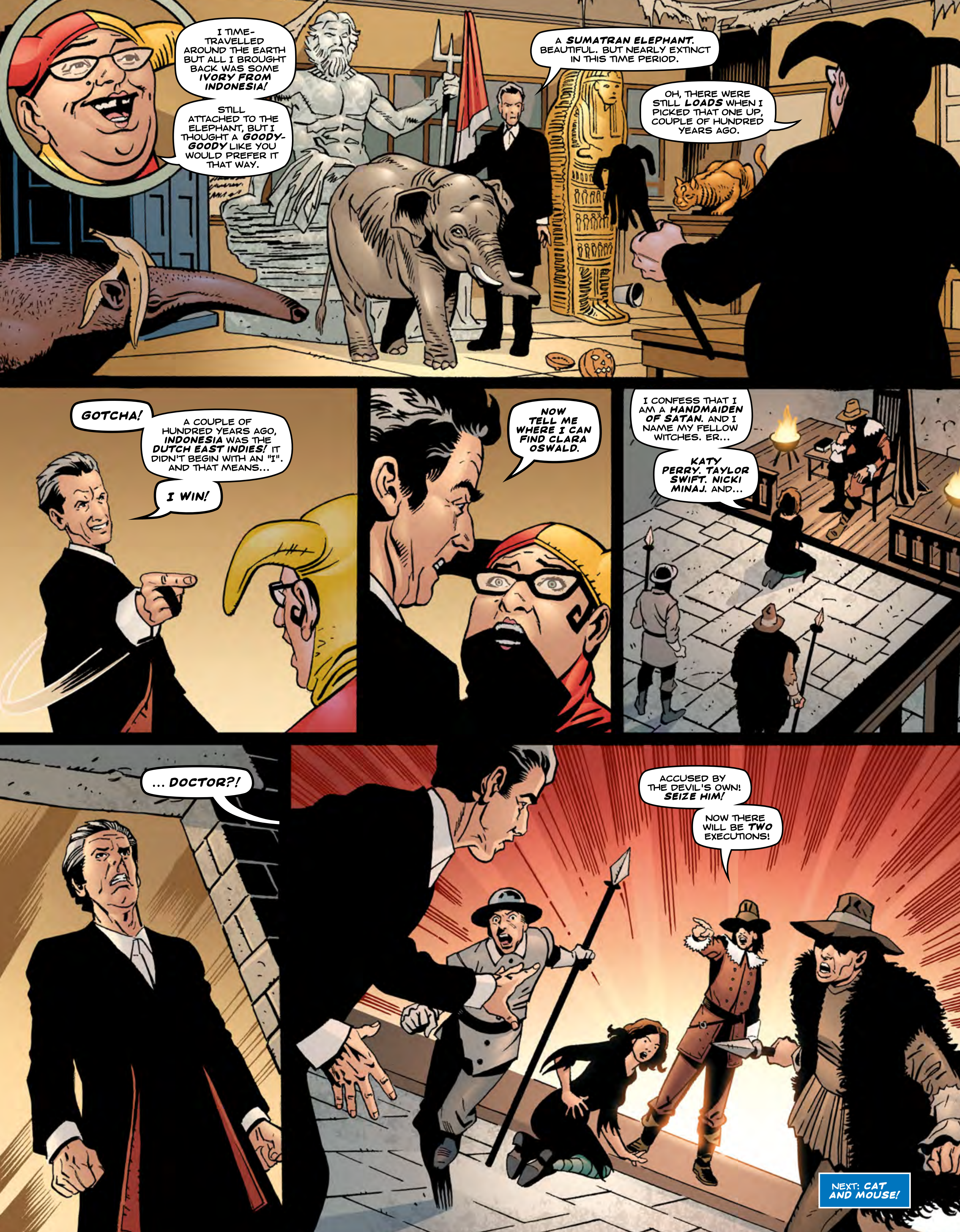

MAKES 'EM FEEL BETTER, HAVING SOMEONE TO BLAME. GIVES 'EM HOPE.
HOPE? WHAT DO YOU MEAN, AGNES?
CAN'T CONTROL THE WEATHER, CAN THEY? CAN'T MAKE THE CORN GROW OR THE HENS LAY. BUT IF THEY CAN GET RID OF A WITCH, THEN MAYBE ALL WILL BE WELL AGAIN.
THAT'S WHY THEY'VE SENT FOR THE WITCH-FINDER.
THE WITCH-FINDER?! YOU MEAN MATTHEW HOPKINS?!
YOU FEAR HIM?
YEAH, AND SO SHOULD YOU! WHY ARE YOU STILL HERE? WE'VE GOT TO MAKE A RUN FOR IT!
WHERE WOULD I GO, CLARA? WHO WOULD TAKE IN A "WITCH"? THIS IS MY HOME. LIVED HERE ALL ME LIFE.
THIS IS WHERE I CHOOSE TO DIE.
BANG-BANG-BANG!
OPEN IN THE NAME OF THE WITCHFINDER GENERAL!


...I TIME-TRAVELLED AROUND THE EARTH BUT ALL I BROUGHT BACK WAS AN EFFIGY FROM EGYPT!
GET BEHIND THE DOOR!
I WON'T LEAVE --
YOU WILL HIDE AND YOU WILL LIVE.
YOU'RE COMING WITH US, DEVIL-SPAWN!
AAAH!
I DO NOT FEAR THEE, WITCH. KNOW THAT YOUR REIGN OF TERROR WILL SOON BE OVER. YOU WILL TROUBLE THESE GOOD PEOPLE NO MORE!
AND I DO NOT FEAR YOU, BECAUSE I KNOW YOU DO NOT THE LORD'S WORK, BUT THE DEVIL'S. I AM NO WITCH.
HOW DARE YOUR CURSED TONGUE SPEAK THE NAME OF OUR LORD!
BLASPHEMY!
KILL HER, SO THE LORD WILL SEND US RAIN!
NOT A WITCH, YOU SAY? BUT THE DEVIL ALWAYS MARKS HIS OWN! SEE THE WITCH-MARK ON HER CHEEK!
THE PROOF! THE DEVIL WILL NOT LET A DROP OF HER BLOOD BE SHED!
KLIK


NO! STOP!
YOU!
GIVE ME THAT!
IT'S A TRICK! LOOK! THE SPIKE RETRACTS!
OH.
YOU FAILED TO FIND THE HIDDEN SPRING IN THE HANDLE, GIRL.
YOU THINK YOU CAN OUTWIT THE WITCHFINDER GENERAL? YOU WILL NOT BEST ME AGAIN, HANDMAIDEN OF THE DEVIL.
THE FAULT WAS MINE. I ACTED HASTILY. THIS TIME THERE WILL BE NO MISTAKES.
THIS TIME YOU WILL CONFESS BEFORE YOU DIE.
YOU HAVE DONE A GOOD DAY'S WORK, HONEST CITIZENS. YOUR VIGILANCE HAS CAUGHT NOT ONE BUT TWO WITCHES. YOU NEED FEAR THEM NO MORE!
NOW, ABOUT MY FEE...
... I'M VERY DISAPPOINTED, DUCKS. FRENCH FLAG? HUNGARIAN HELMET? NOT A PATCH ON MY GREEK GOD. I'M BEGINNING TO THINK YOU'RE NOT TAKING THIS SERIOUSLY.
WHICH IS A SHAME. 'COS DID YOU KNOW CLARA'S IN A DUNGEON RIGHT NOW? AND ALTHOUGH TORTURE IS ILLEGAL -- WELL, HOPKINS KNOWS HIS WAY AROUND THAT...


"... SLEEP DEPRIVATION, STARVATION AND SOLITARY CONFINEMENT AREN'T CONSIDERED TORTURE."
SOMEONE TALK TO ME! PLEASE!
WILL I DO?
HI THERE.
ARE YOU REAL?
DO YOU THINK I'M REAL?


YOU COULD HAVE GOT HERE THE SAME WAY AS ME. HOWEVER THAT WAS. SNATCHED FROM YOUR TIME STREAM.
YEAH, COULD BE THAT. BUT IT'S MORE LIKELY YOU'RE ***HALLUCINATING,*** DON'T YOU RECKON?
I'M NOT GIVEN TO HALLUCINATIONS, AS A RULE.
YOU'VE BEEN HERE FOR TWO DAYS. NO ***FOOD.*** NO ***WATER.*** NO ***LIGHT.*** NO ***SLEEP.*** AND YOU KNOW THERE'S WORSE TO COME. YOU KNOW WHAT'S AHEAD IF YOU DON'T ***CONFESS.***
YOU THINK YOU'RE GOING TO ***DIE.***
YOUR BRAIN'S BROUGHT YOU SOMEONE WHO'S ***BEEN THERE, DONE THAT.***
YOU'RE HERE TO ***HELP ME DIE?***
NO, YOU MUPPET! I'M HERE TO TELL YOU TO CONFESS WHATEVER HOPKINS ***WANTS*** YOU TO CONFESS, ***GET OUT OF HERE,*** AND GIVE YOURSELF A ***FIGHTING CHANCE!***
THAT DOESN'T SOUND LIKE ADVICE MY BRAIN WOULD USUALLY GIVE ME.
YEAH, AND THAT'S THE TROUBLE! YOU'RE ***RESISTING*** IT, BECAUSE IT DOESN'T FIT WITH THE WHOLE ***'HERO'*** THING. BUT SOMETIMES YOU'VE ***GOT TO GIVE IN.*** LIVE TO FIGHT ANOTHER DAY.
REALLY?
YEAH. GO ON. DO IT NOW.
I MISS YOU.
HELLO! HELLO?
I WANT TO CONFESS...


I TIME-TRAVELLED AROUND THE EARTH BUT ALL I BROUGHT BACK WAS SOME **IVORY FROM INDONESIA!**
STILL ATTACHED TO THE ELEPHANT, BUT I THOUGHT A **GOODY-GOODY** LIKE YOU WOULD PREFER IT THAT WAY.
A **SUMATRAN ELEPHANT.** BEAUTIFUL. BUT NEARLY EXTINCT IN THIS TIME PERIOD.
OH, THERE WERE STILL **LOADS** WHEN I PICKED THAT ONE UP, COUPLE OF HUNDRED YEARS AGO.
GOTCHA!
A COUPLE OF HUNDRED YEARS AGO, **INDONESIA** WAS THE **DUTCH EAST INDIES!** IT DIDN'T BEGIN WITH AN "I". AND THAT MEANS...
I WIN!
NOW TELL ME WHERE I CAN FIND CLARA OSWALD.
I CONFESS THAT I AM A **HANDMAIDEN OF SATAN.** AND I NAME MY FELLOW WITCHES. ER...
KATY PERRY. TAYLOR SWIFT. NICKI MINAJ. AND...
... DOCTOR?!
ACCUSED BY THE DEVIL'S OWN! **SEIZE HIM!**
NOW THERE WILL BE **TWO** EXECUTIONS!
NEXT: **CAT AND MOUSE!**

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DAVROS AND OTHER VILLAINS

TOP DOG!

He's best known for being the voice of the robot dog K9 – but John Leeson's connection with *Doctor Who* runs even deeper than that…

INTERVIEW BY **MATT ADAMS**

It could almost be one of the television show pitches suggested by a desperate Alan Partridge: 'Lunch with K9' – the Doctor's high-tech hound instructs D-list celebrities on how to complete a variety of culinary challenges. But in fact, I have the more pleasurable experience of being served a splendid repast by K9's alter ego, John Ducker, better known by his stage name of Leeson.

Sitting in the garden of his family home in Ealing, we take a conversational journey through John's half-century career on stage and screen – tapping into memories not just of his time in *Doctor Who*, but also appearances on the likes of soap opera *Crossroads*, children's series *Rainbow* and *Blue Peter*, and a wide range of popular primetime quiz shows.

"When I was thinking of a title for an autobiography – which is a very grand thing to do – I was thinking that a suitable one might be *Watching the Wake*. In other words, when you're standing at the back of a ship, and there's all this flurry going on, and [pointing at the ship's wake] you say, 'I was there, I was there, I was there, and I'm now moving on, backwards'…

"In fact, when the paperback of my autobiography actually arrived, I looked through it and thought, good God did I do that? I just couldn't remember half the things I've done, how many lives I've had. I'd been a magistrate for 25 years, a wine educator and writer, I've done a fair number of things in my time. I worked with [TV prankster] Jeremy Beadle in the 80s, I was the agent provocateur on *Game for a Laugh* and *Beadle's About*."

John Francis Christian Ducker was born in Leicester in 1943 to a family immersed in the clergy, so his eventual choice of career was somewhat of a surprise.

"My father was the vicar of St Margaret's parish in the middle of Leicester which was the church that most people assumed was named after St Margaret's bus station, which was right opposite." He laughs, showing a playful humour which is evident throughout our conversation.

"My paternal grandfather was originally from Derbyshire and he was a vicar; my mother's father, Canon Payne, did a lot of work with the Red Cross during the First World War and received an OBE for that; I had a godfather who was a bishop… so I had to become an actor really didn't I?"

But perhaps the differences between taking the cloth and taking to the stage are not as vast as one might expect, as John elaborates: "There is a correlation between religion in terms of an organised church with a priest there who stands between you – the audience as it were – and *something* out there, and acting isn't so far different from that sort of syndrome."

John's father was also a hospital chaplain at the Leicester Royal Infirmary, and was able to open doors for the young Ducker's first proper employment: "I do remember when I left school I was at a bit of a loose end and so he got me a job as a hospital porter, which was quite an eye-opener for a young lad. In fact mortuary duty was the quietest part of it I tend to remember!"

But youthful experiences in am-dram, mainly at The Little Theatre in Leicester, had obviously left their mark, and John resolved to take up acting as a full-time career. John underwent an audition at the prestigious Royal Academy of Dramatic Art, and against his own expectations, landed a place.

"I don't know how I got into RADA! I applied, did an audition, and I was totally gobsmacked when I got a letter back accepting me. My reaction was that they'd sent it to the wrong person."

John attended RADA between 1962 and 1964.

"My parents suddenly thought, crikey, we're going to have to think about getting John organised to live in London, because we were all in Leicester. Of course, in those days the government was very much more user-friendly, as it were, and one could get local authority grants, so at least the education was paid for. I think a rather well-to-do godmother of mine – who happened to have the name Leeson – looked after quite a bit of my maintenance. I never knew for certain, but that's what I suspected."

John and Judy's wedding day.

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It was in honour of his benefactor that he chose his eventual stage name: "She was a lovely, lovely lady, I think she was related to somebody in Patons and Baldwins wool, but don't hold me to that for heaven's sake! My peers were Terry Hands, who went off to direct the RSC for years and years, a gorgeous actress called Susan Fleetwood, who very sadly died, and just ahead of me was Anthony Hopkins. Some wonderful people. I felt like a fish out of water because I was unused to the hothouse. What was wonderful about RADA was it was so eclectic. It was a hotbed of learning."

After a couple of years at RADA, John found himself back in the real world in search of a job, but again fortune smiled on him.

"One of my tutors was a chap called Michael Ashton, who had been seconded to direct a season of plays at Frinton-on-Sea. This was Frinton rep, a six-week season of summer theatre, and he asked me to go along. That was my first taste of repertory theatre doing all the usual pot-boilers for the summer. And then I worked in Colchester for a bit just down the road, and eventually Birmingham, Newcastle, Nottingham Playhouse."

Did John find himself specialising in any particular part during this period?

"I did character roles, usually playing old men, because I usually looked the youngest in the cast so was always covering myself in make-up, greasepaint sticks numbers five and nine, putting lines on and powder in my hair."

"I've been a magistrate, a wine educator and writer… I was the agent provocateur on *Game for a Laugh* and *Beadle's About*!"

He admits to enjoying the luxury of hiding himself behind make-up and disguises: "I felt comfortable doing that, and not that one gave tear-off performances exactly, because sometimes you really have to search for your character, but I liked leaving the stage thinking people have seen someone else rather than me, if you follow?

"In fact, there is a lovely story where I played a part made famous by [British stage and film actor] AE Matthews – Matty as he used to be called in the old days – in *The Chiltern Hundreds*. The very first entrance I made was to join my wife at the dinner table, which was centre stage. I'd plastered my face with all these age lines and I thought I looked pretty good. We'd had make-up lessons at RADA and I looked the part. On I came and I sat down quite heavily and the audience just fell about laughing.

"The actress playing Lady Lister, who was sitting opposite me, was having hysterics, because the bump I had taken to sit down had dislodged a huge cloud of white powder from my hair, which was now descending slowly like snow onto my shoulders. So I thought to myself, less is more!"

Eventually, after a great deal more rep work across the country, John received his West End break.

"A friend of mine, Kenneth Waller, who used to do a lot of musicals, introduced me to one or two production companies in London. My very first London stage show was a play at the Westminster Theatre, which was run by the Moral Re-Armament people [*an international movement which presented plays and musicals focusing on creating a moral and spiritual base for a just and democratic society – Ed*], which was all very strange and very anodyne. It was all love and no hard edges, it was as fluffy as you can possibly be. That was the only thing I ever did with them, and then proper West End theatre turned up eventually, and I had a run of about three years on different plays in town.

"I think *Plaza Suite* was the first one I did, maybe, at the Lyric Theatre with Paul Rogers and Rosemary Harris, playing a bell-hop in the first of the three plays, because they're all set in Suite 619 of the Plaza Hotel in New York. In the third play I played a bridegroom, and during the course of that year I became a bridegroom too! ►

John Leeson takes his mechanical alter ego for walkies.

John's first *Doctor Who* role saw him voice the terrifying Nucleus of the Swarm.

"The virus was a sort of prawn, so I thought of a voice like a Christmas pudding going mouldy at the sides!"

◄ "I was still playing in *Plaza Suite* at the time we got married in 1969. I was hoping that Judy [John's wife] would allow me to wear the costume I wore as the bridegroom, but it was not to be, so I had to go off somewhere and hire a proper one!"

Not long afterwards, John moved into television.

"I think the very first telly I did was *Crossroads*. I was just a visiting member of the cast, but I played a French hippy, an unlikely guest at the Crossroads Motel I'd suggest. I was dressed in the most extraordinary costume – I had a make-up beard they'd put on me, a nylon shoulder-length flaxen wig, which was dreadful, and a toga made of tangerine-coloured towelling, but of course it was all in black and white so nobody saw that. It was the oddest part I've ever played in my life.

"Just to give you a clue as to how much of a shoestring *Crossroads* was made on in those days, there was one scene where a couple were sitting on a sofa talking very earnestly about whether to adopt a baby – which was as serious as *Crossroads* got – and just at that moment a light from the gantry fell onto the studio floor with an almighty crash, leading to actors looking round in wild alarm. I thought they'd have to redo that half of the show, but no, 'We're clear on that everybody, thank you very much!' I thought when it went out a fortnight later they'd cut the scene, but lo and behold, right in the middle... *crash!* Actors looking around, and then back into the scene! Nothing had been cut. That was *Crossroads* of blessed memory."

John went on to become a prolific performer on the small screen.

"I worked with Ronnie Corbett in *Sorry* [1981], and I did the *Sons of the Sea* episode of *Dad's Army* [1969]. That was a lovely one to do, they were all old stagers who had been there and done that, they knew all the ropes and they were as you saw them. They didn't really need to do any acting, they just fell into the whole thing perfectly."

John also appeared in 50 episodes of the children's television show *Rainbow* [in 1972], as the first version of the hapless bear Bungle.

"Bungle came at a very useful time, because Judy was expecting our son Guy, so there was a continuity of work. Although, let's face it, I shrank enormously inside this great bear costume. It had a rather frightening head, and being modelled for the head was rather strange. They put plaster of Paris all over my face and straws up my nose, while they made a cast of my face and built the bear head around that.

"The holes for the eyes weren't absolutely where my own eyes were, and so running around the studio and being enthusiastic under hot lights inside a bear skin was quite hard work. We did three shows a week – a lot of it improvised, admittedly."

Up until this point John's only voiceover work had been charity book readings – but this was about to change...

"*Doctor Who* was completely out of the blue, again thanks to Derrick Goodwin [director of *The Invisible Enemy*, 1977], who had been a director of mine in rep way back. He said, 'Would you like to come and do this? It's only for one story.' It was down at the Duke of Kent pub down the road, and Derrick had been directing *Z Cars* in the locality – I didn't expect to see him there and he didn't expect to see me: 'Oh mate, it's lovely to see you, I've got this thing coming up and I don't know if you'd be interested in doing it?'

"He said it was just voice work for one story, but here I am speaking to you 38 years later, and I am still voicing K9 for Big Finish with Tom Baker, Louise Jameson [Leela] and Lalla Ward [Romana]. It's amazing how these things work out!"

Had the Fourth Doctor had his way, K9's on-screen appearance could have been very different from his eventual manifestation.

"Tom had wanted me to be running around with a pair of long ears and a nose being this character, but the BBC had spent a lot of money making the beast. In fact, in rehearsals I famously did run around being K9, as the other actors hadn't seen him then. But going out on location filming I was just brought in to do the voice from the sidelines."

John attributes much of the success of K9's characteristics to writers Bob Baker and Dave Martin.

"The part was sort of self-evident in terms of the script. He's a know-all, an omniscient creature whose mobility is challenged – he can't go upstairs like the Daleks used not to be able to, he would stall at any tie-bars that were on the flat studio floor and had to be lifted over. They had to shoot him up to a door, then break so two burly BBC men could carry him over to the other side, at which point they would carry on. I was frustrated originally, because the electronics that were being fed into K9 were approximate. I knew all the moves, and K9 didn't!

"What was so good was that the K9 character worked rather more like a cat, with total independence. You don't get this with dogs. Dogs are slavish, they'll cuddle up to you and want to be taken for walks and things like that, he had more of a cat mentality.

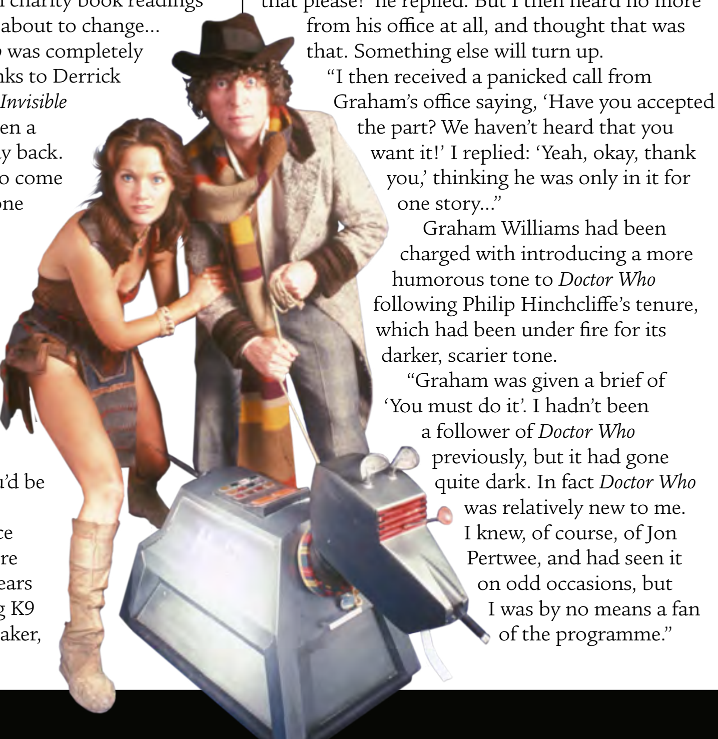
"But what gave it such a dynamic was he knew more than the Doctor did. Tom's attitude to the physical K9 was quite helpful in some ways, because he was an irritant. You know, 'Oh shut up K9!' or whatever. So that helped the energy between us. Tom was wonderful to work with, I must say, we really did get on famously."

Contradicting claims on the BBC's *Doctor Who* website, John did not base K9's voice on that of philosopher Bertrand Russell: "It was just a voice I developed, I did an audition for Graham [Williams, producer 1977-80] and he said, 'What sort of voice are you going to do for this?' I put a number of different voices on quarter-inch tape, as you did then, and sent it off to Graham's office, with a note saying these are the voices I can do. I noticed he had a Scottie dog collar on and asked whether he wanted him Scottish – 'Oh no, no! Not that please!' he replied. But I then heard no more from his office at all, and thought that was that. Something else will turn up.

"I then received a panicked call from Graham's office saying, 'Have you accepted the part? We haven't heard that you want it!' I replied: 'Yeah, okay, thank you,' thinking he was only in it for one story..."

Graham Williams had been charged with introducing a more humorous tone to *Doctor Who* following Philip Hinchcliffe's tenure, which had been under fire for its darker, scarier tone.

"Graham was given a brief of 'You must do it'. I hadn't been a follower of *Doctor Who* previously, but it had gone quite dark. In fact *Doctor Who* was relatively new to me. I knew, of course, of Jon Pertwee, and had seen it on odd occasions, but I was by no means a fan of the programme."



As well as K9 himself, John also lent his vocal talents to the Nucleus of the Swarm, the sentient virus of *The Invisible Enemy*'s title. John is less than kind about the eventual realisation of this creature on screen...

"The virus was a sort of prawn thing, so I thought a voice like a Christmas pudding that had been left out until August and was going mouldy around the sides would be nice to do for that!"

Two different endings were shot for *The Invisible Enemy* – one showing K9 leaving with the Doctor and Leela, and the other staying with Professor Marius. It appears to have been a last-minute decision to keep him on as a companion?

"They said to me, 'K9 is staying on, do you still want to do it?' And I thought, having created something that seems to have worked, why not? I recall I was contracted for a season, but it was a long time ago now. People keep asking me at conventions, when I go to do signings and things like that, 'When is K9 coming back?' But that's of course the older generations of viewers."

There was apparently an assumption at the BBC that a younger audience was now watching specifically for K9, a development which met with a degree of criticism from certain sections of the era's fandom. An anonymous reviewer, writing in the April 1978 edition of *Doctor Who Digest*, produced by the *Doctor Who* Fan Club, described K9 as 'the wonder bionic dog who is quite amusing but I can't get rid of the feeling that he's just a gimmick.' To an extent, John concurs with these sentiments.

"I did in a sense feel he was an equivalent of a cuddly toy that is strange and remote and unpredictable – which kids love, so I assumed that he was kept on simply to draw in a younger audience."

Although the last-minute addition of K9 to the TARDIS crew meant he had limited involvement in the stories immediately following, he would play more of a role in the likes of 1977's *The Sun Makers* and 1978's *Underworld*, with his character developed further. One might have thought John played a major role in these changes, but again he is reluctant to take all of the credit.

"It's brought to the scripts. It's not just me, it's the writers. I saw there was an opportunity in terms of reactions and things, but the writers knew that K9 had that potential to be sarcastic, and just had fun. I just delivered the lines! I loved the dynamic that K9 was allowed to put into the series by the writers, and I hope I fulfilled my brief – I think I probably did – but I've never been a sci-fi fan really, it's not been my background at all."

K9 appears on *Blue Peter* in 1977...

... and *Pointless Celebrities* in 2013.

The last story of the 1977/78 season, *The Invasion of Time*, saw the departure of Leela, accompanied by K9 Mark I. Behind the scenes, the original prop was rebuilt with a new motor to solve the noise and control problems which had plagued operator Nigel Brackley.

John recalls being unsure at the time whether he would be returning: "There is no certainty about these things, you have to remember that I'm just an actor. I just turn up and say the words. They got as much mileage out of K9 as I think could have been got out of him, and it's always good to leave when people want more, and you don't ever overstay your welcome."

Louise Jameson's departure also came as something of a surprise: "You go down to the pub and chat about this, that and the other, there was a sort of a family feeling about working on *Who*. It was a protected institution of the BBC at the time, and looking back on it was a real privilege to have played K9."

The following season, based around the quest for the Key to Time, saw a shift in the cast dynamics with the début of Mary Tamm as Romana. It also saw a greater role for K9 in the Doctor's adventures, including his clash with a robotic parrot in *The Pirate Planet*.

"The Polyphase Avatron was my favourite enemy, that was quite fun," says John. "I suppose the writers for that series were briefed in advance as to what juice to squeeze out of K9. Then [in *The Armageddon Factor*] K9 got taken over by some sort of virus, and there was an evil K9, which was lovely because you're playing two parts. You're playing against yourself, which is a wonderful idea, but it's down to the writers, bless 'em. They just use what's there, and if it ain't there, they invent it."

It was around this time that K9 began appearing in character outside the series in programmes like *The Generation Game*, beginning a tradition for the robot dog to guest in quiz shows ranging from *Pointless Celebrities* and *Eggheads* to *The Weakest Link*.

John looks on his experience working alongside *Generation Game* host Larry Grayson fondly: "It's a celebrity appearance where I don't appear! It was all live, and I'd done a lot of live voice work earlier, or parallel I suppose, when you wrote your own scripts and delivered them live on air. Timing was all important, and also getting your point across in K9's clipped voice, but whatever you do as an actor you can find something that rubs off usefully which you can bring to any part you play."

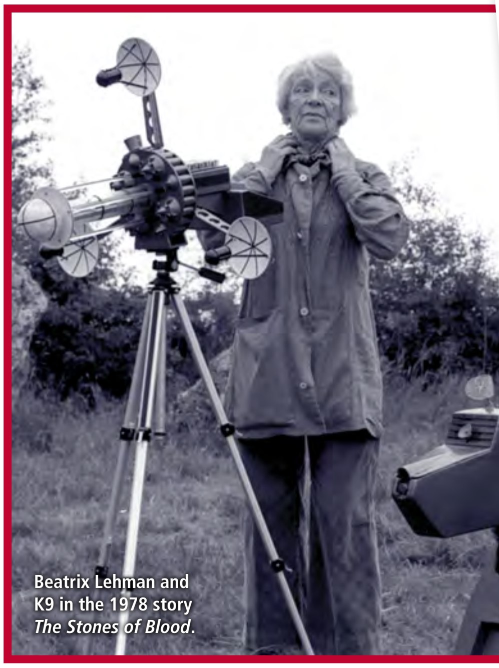
These in-character guest appearances included a memorable slot on *Blue Peter* in 1977, alongside legendary dog trainer Barbara Woodhouse, which culminated in a rather intimate experience for K9...

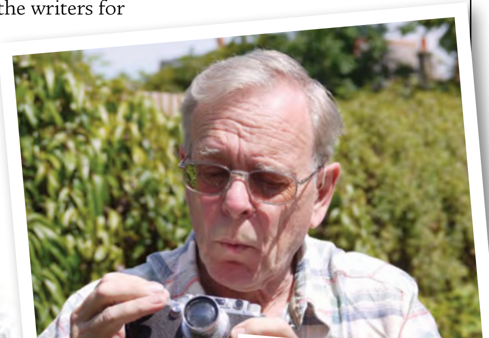
"Biddy Baxter [*Blue Peter*'s producer] decided that as they were having Barbara Woodhouse on, and as K9 was currently on view in *Doctor Who*, they'd have me in to do a thing with her. Of course, Barbara Woodhouse had never seen *Doctor Who* in her life, and only knew about dogs. She didn't know about robots and things like that, but all the kids did, which was lovely.

"And so K9 trundled into the studio, my colleague Mat Irvine drove him in, and it created absolute chaos on the *Blue Peter* studio floor. The most excited element was John Noakes' dog Shep; a very lively sheep dog with no discipline whatsoever, who, erm, took a fancy to K9 and started – what's the word I should use? – mounting him! You've never seen *Blue Peter* cameras turn away so quickly. And of course Barbara Woodhouse was totally and utterly fazed by the whole thing. It was bliss, and all live of course!"

One of John's most memorable recollections of his time on *Doctor Who* was working on 1978's *The Stones of Blood* with acclaimed British actress Beatrix Lehmann.

"Beatrix was absolutely lovely, and she took a shine to me. I worked principally on location out at the Rollright Stones, I fed in my lines ►


Beatrix Lehman and K9 in the 1978 story *The Stones of Blood*.



John rediscovers Beatrix's camera!

around the stones, and I think it was one of the last jobs Beatrix ever did. One day she came into the rehearsal room and said, 'I've got this for you dear'. It was a greengrocer's paper bag and I thought she was giving me something for lunch to keep me happy. I took it out and it was a 1930s vintage Leika camera which I guess she had been given when Ralph Richardson and she were entwined at some point in time [around *Eden End*, 1934]. I thought, 'How does one begin to say thank you, because it's completely out of all proportion?' She was astonishing, quite astonishing, an icon of one's youth!"

The Power of Kroll [1978-79] was filmed in the marshland around the River Alde in Suffolk, meaning K9 could not be used, but it gave John his only opportunity to appear in the series in person, playing technician Dugeen, taking advantage of the fact that he was already under contract.

"It was nice to look other actors in the face, rather than at their knees! I was part of the family, so it was a case of giving me something to do."

As well as appearing on *Doctor Who*, John also enjoyed two appearances in the more adult-orientated *Blake's 7* [1978-81] around this time.

"I did a couple of *Blake's 7s*," he nods. "That was science-fiction whereas *Doctor Who* is science-fantasy. I think that's the crucial difference. I did one called *Mission to Destiny* [1978] playing a rather bored young chap, then there was a story called *Gambit* [1979] which the BBC hierarchy didn't like at all because it was as camp as a row of tents! Aubrey Woods and I were a couple of lushes from the French Second Empire. We were really very, very strange, but we did our bit and that was it!"

When *Doctor Who*'s Key to Time season came to a close, John decided to move on, handing over the vocal duties on K9 to David Brierley ("I suppose every dog has his day," he laughs), but he was subsequently invited back a year later when producer John Nathan-Turner decided K9 had no place in his vision for the series.

"John said, 'We're writing him out and would you mind coming back to see him off now David's gone?' I thought, 'Why not, I don't turn my back on a good friend.' And I'm referring to K9 there, in fact. I found JN-T a bit distant. He knew what he wanted, and I let him get on with it. He was briefed to make it different from before, and it's a burden for anybody to carry, to do that."

After Nathan-Turner leaked the news that K9 was facing the axe, *The Sun* newspaper launched a futile campaign to 'save' the robot dog.

"Yes, JN-T worked his socks off to get publicity going, which was good."

1981's *Warriors' Gate* looked to have spelled the end for K9...

John Leeson (far right) in the 1979 *Blake's 7* episode *Gambit*.

"I did a *Blake's 7* called *Gambit* - the BBC hierarchy didn't like it at all, as it was as camp as a row of tents!"

It was around this time that the Duckers played host to Tom Baker and second Romana actress Lalla Ward, who were in the midst of a relationship which was to culminate in a short-lived marriage...

"Yes, Tom and Lalla came for dinner on one occasion, before they got themselves spliced," John chuckles. "There was a lot of footsie going on under the table I think!"

The absence of John and Judy's son Guy from the dinner table did not go unnoticed.

"Tom said, 'Where's Guy?!' and Judy said he was upstairs in bed. Tom replied, 'Well, I want to read him a bedtime story!' So she took him up to Guy's bedroom and he read him a story. The following day when Guy got back from school Judy said, 'Did you tell your friends about last night when Tom and Lalla came?' Guy responded, 'No!'

"'No? Why ever not?' she asked him. 'My friends think I'm silly. They think that I think that Doctor Who comes and reads me a story!' Their suspension of disbelief must have been absolutely total! It's a great shame, but it was true, it happened."

... but the dog was back that Christmas with Elisabeth Sladen in *K9 and Company*.

Shortly afterwards, K9 departed for the second time, remaining in E-Space with Romana. But this was not to be the last hurrah for K9, as John Nathan-Turner was already planning to feature him in a spin-off show also starring Elisabeth Sladen, returning to the role of Sarah Jane Smith for the first time since her departure in 1976's *The Hand of Fear*. A new model of the dog, Mark III, was given to Sarah by the Doctor in the 1981 pilot for *K9 and Company*, *A Girl's Best Friend*.

"They asked me to come back to do that fairly soon after I left the main show. K9 was on loan, as it were, from the Doctor. He was unwrapped as sort of a Christmas present or something. They found this enormous great box and there was K9 inside."

The pilot failed to win a series commission, which John blames on its lack of any real identity: "It had echoes of the old-fashioned 1960s children's hour adventures about it, in a sense, but it was neither fish, flesh nor good red herring really, which is a shame as Lis was lovely. I think it was the first time I met Lis? My memory is now clouded."

John returned to voice K9 for brief cameos in 1983's *The Five Doctors* and 1993's *Dimensions in Time*, as well as playing the voice of the Dalek Battle Computer in 1988's *Remembrance of the Daleks*. After popping up as a DJ in the unofficial 1995 direct-to-video spin-off *Downtime*, John appeared once again as K9 in producer Bill Baggs' *Audio Adventures in Time and Space* series, starring alongside Lalla Ward as a copyright-skirting character called 'the Mistress'.

With the launch of Big Finish's *Doctor Who* audios, it was perhaps inevitable that K9 would return. Now a regular in the Fourth Doctor audio adventures with Tom Baker, Louise Jameson and Lalla Ward, John has nothing but praise for both his fellow actors and the work of Big Finish.

"Time really does stand still. That is the thing about time-travel, it works! It's wonderful to do it purely on audio with Tom and all the others because the pictures in your head are better than anything you could have on screen.

"I've always thought that audio offers so very much more to the listener because there aren't the sets. The pictures are created by one's own brain and interpretation, and equally the sound design alongside is very important. It's not just us doing the play off the script.

"We do it with other cast members, as a radio play as it were. We get sent the script in advance so we can see what's what, and then we do it all in a day, a full script over a morning and afternoon session, and that's it. But then there's the post-production, which we know nothing about until we get sent a CD... and wow! They really go for it, it's fantastic. There's so much imagination. It's tremendous, I've a lot of time for them."

Of course, audio wasn't the only medium in which John has returned to K9 in recent years, as he made a much-heralded return to *Doctor Who* in 2006's *School Reunion*.

"I didn't watch the show when it returned," he admits. "As a jobbing actor I was aware of it on the periphery, but then [showrunner] Russell T Davies asked me to come back. Fine, okay, carry on! The dynamic I work from is based back in my old theatre days – I will do this, that and the other as and when I'm called on. I'm not master of my fate in these things at all, I'm at everyone's beck and call."

The popularity of this story resulted in a much more successful spin-off for Elisabeth Sladen in *The Sarah Jane Adventures* [2007-11], which saw increasingly frequent appearances for K9 Mark IV, who'd been unveiled at the end of *School Reunion*. But changes in the production of television programmes meant John did not rehearse alongside the cast as he had once done.

"I was called in once they'd done the studios and I just sort of fed in the voice, so I didn't get to work with anyone. Of course I knew Lis already, and on the convention circuit we all know each other, my goodness me, yes. There's a whole family, and the family's growing as each Doctor arrives with their own cohort."

Simultaneously with *The Sarah Jane Adventures*, John also appeared in another spin-off, *K9* [2009-10], a UK-Australia co-production produced by the robot dog's co-creator Bob Baker and Paul Tams. The series featured a 'regenerated' version of K9 Mark I, with rights issues preventing any direct references to *Doctor Who*. However, it was to prove a short-lived project.

"The Australian series was a strange thing," John frowns. "It didn't quite come together very well and I don't quite know why. Again, everything starts with the writing and they wanted a different K9, the dynamics they wanted were changed to some degree. They asked me to do it... better! No, they asked me to do it *differently*. I did as much as I could but it wasn't the same dynamic. I keep saying this to people, K9 is not a lead character. He may be on a lead, but he's not a lead, he's a filler-in, he gives colouration and a little bit of spark to things as and when he's permitted to do so."

Apart from his work with Big Finish, John continues to be a regular face at conventions across the world, with a reputation as one of the most friendly and approachable cast members.

"It's extraordinary how some fans have immersed themselves to such a degree that they see no distance, they can't distance you from an actor who's actually doing this thing. Mercifully the major tranche of fans just accept me as John, which is lovely."

John has a wealth of anecdotes about their time on the convention circuit, but there's one story he's particularly fond of.

"I do remember one American convention when a voice from the audience said, 'K9, have you seen God?' And of course, there's a double issue there because I had to make an answer that's theologically correct as far as I know it, and then have to convert into the way K9 might say it. So my brain was spinning like mad, and I think I might have said something like: 'The existence of God is not contingent upon logic, but upon faith,' or something like that. 'I am not programmed to understand faith!' Now, Lalla's husband [renowned atheist Richard Dawkins] would take issue with this!"

He certainly has no reservations about giving back whatever he can to K9's fans, whether that is posing for photographs or doing impressions of the metal mutt:"It's only people, and after all, acting is giving. If they've spent money to come and see you or what they think is the image that you're conveying, then it would be most ungenerous not to repay it, wouldn't it?

"People send fan letters, some of which are a bit belated because my agent stacks them up and sends them in a parcel, so people's birthdays have long gone... They might say that my contribution to *Doctor Who* was the best thing since sliced bread, or whatever, you made my childhood, and it's something you can't put in the bank – it is extraordinary. You really can't evaluate just how much that means to somebody, just by being a silly voice for a robot dog in a TV programme. It's freaky, but it's lovely at the same time."

So given his obvious affection for both K9 and *Doctor Who* itself, surely the character's return to the series is long overdue? John isn't so certain.

"You've got a different dynamic now working on *Doctor Who* and it's become in a sense a little bit more serious," he says. "There's less fun arguably. I wrote to the BBC two or three months ago and I said, 'Look, I've just come back from a convention and I have been pestered with the question 'When is K9 coming back?', and I don't have an answer for them. I believe there's a BBC programme called *Any Answers*, so do you have one for me?' But I haven't heard a thing."

Whether or not K9 makes a return to *Doctor Who* itself, he will soon be making his big screen début in a new movie, *Timequake*, from the team behind the Australian TV show, set for release in 2017 to chime with the 40th anniversary of the character's introduction. This news came as much of a surprise to John as it did to fandom.

"It is well known that actors are often the last people to hear news of developments, and I am certainly no exception to the rule. It seems to have come out of nowhere. I haven't been offered the part, either, but I can only presume that I might be in the running for it should I choose to do it, having first seen the script.

"The first intimation I had of the project was that a fan asked me if I was going to be involved in 'the movie'. I think my response of, 'What movie's that, then?' may have surprised him. It may have been a couple of weeks later that I received a call from associate producer Paul Tams to put me wise that the film was currently in development with funding in place – and that Bob Baker was in the process of various script revisions.

"As far as I understand matters 'sight unseen', K9 in *Timequake* is the sole protagonist against the evil Omega which seems to suggest something of a dynamic shift for the character. I had always envisaged K9 as an updated version of the *commedia dell' arte* model of the loyal but wily servant who knows more than his errant master, using his best devices to keep him out of unnecessary scrapes... so it will be interesting to see what Bob Baker makes of him as master of his own fate, *sans* Doctor..." **DWM**

CHRIS

EMMA

MICHAEL

WILL

The TIME TEAM

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episodes 760 & 761 – **THE TIME OF ANGELS** / **FLESH AND STONE**

Angel Interceptor

Following the crash of the *Byzantium* starliner, the Weeping Angels have escaped – and so has River Song! Is the Time Team happy to see her return...?

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"What is *that*?" splutters Michael, as he spots a sinister effigy sitting on the shelf in Will's front room.

Will grins. "It's a toby jug of the Sixth Doctor," he says. "I looked on eBay for a Weeping Angel statue to put up there. Y'know, to get us in the mood for *The Time of Angels*."

Emma walks over to it and scowls. "That's *not* a Weeping Angel."

"Well, no," admits Will, "but that's what ended up catching my eye."

Chris inspects the garish object, not daring to blink: "I'm sure the Sixth Doctor didn't have a big, red handle coming out of the back of his head."

"Oh yes he did," chuckles Michael. "John Nathan-Turner thought it would make him seem more alien."

Emma backs away. "Well, I'll be keeping my eye on it while we watch the episode," she says, fearfully. "I don't want it catching me unawares."

Something has definitely caught Josh, a young security guard, unawares as the episode kicks off. He's lolling around in a field looking dazed, with a lipstick kiss on the side of this mouth.

"His night out must have gone well," smirks Chris.

"This is an a nicely odd first shot," adds Michael, as we see two other guards and a suave chap in a dinner jacket run towards Josh – who rather oddly is played by pop star Mike Skinner from The Streets.

"Unexpected," agrees Will. "And it's shot like one of his videos."

As ever with twisty-turny old Steven Moffat, all is not as it appears. Josh is actually slumped in a spaceship corridor. Mr Black Tie realises that the lipstick is hallucinogenic. But who is its wearer...?

"River Song! Hooray!" cheers Chris.

"So this is in her past, before the Library?" presumes Will.

"Whenever it is, she's got a bit more glam since we last saw her," says Michael.

"Nevermind the Weeping Angels – those heels and blowtorch gun look deadly!" gasps Emma, admiringly.

In the future, the Doctor and Amy explore an impressive museum.

"That's a great long tracking shot down the church-like aisle of the Delirium Archive," says Emma.

"I wonder what a medieval church is doing on an asteroid, though?" wonders Will, puzzled.

"This is very stylishly directed," says Michael.

Emma nods in agreement. "Fantastic cuts between River burning the message into a polished box on a spaceship and the Doctor, 12,000 years later, looking at the same box crumbling to pieces."

The Doctor tells Amy it's a home box, and he can understand the writing on it.

"So River speaks Old High Gallifreyan. Gosh!" says Will, impressed.

And what does the box say? 'Hello sweetie!'

"Oh God, I love how camp River Song is already," says Michael, hooting.

The Doctor legs it out of the museum, while River tries to evade the pursuing guards. And the dapper but angry gent from earlier has definitely got previous with Dr Song.

"Wasn't she a professor before?" asks Will. A Doctor of Camp, later to become Professor of Archness, by the looks of things, and Will isn't convinced. "There's something about her delivery that doesn't feel quite natural."

"She's playing River with much more sass than when we last saw her," agrees Emma, "but it works for me!"

River's cornered by an airlock, but she's not one to let a little obstacle like that get in her way as she opens it, sending herself whooshing into space – and into the waiting TARDIS.

"Phew!" says Will. "She's lucky the Doctor's got better at piloting the TARDIS than he used to be."

Over River's shoulder, we see the impressive form of the *Byzantium* blasting away, as she orders the Doctor to follow it.

"Lovely spaceship, too," says Michael. "That's got to be one of the finest teasers so far. More action happened in those six minutes than in all of *Fear Her*."

Indeed it did, Michael, so we'd better crack on, as we're well into the first page and we haven't even got to the opening titles!

River hits her stride immediately.

"So, River knows *this* console!" spots Michael. The TARDIS lands so quietly that the Doctor doesn't even notice.

"It makes that racket because of the handbrake!" cackles Emma.

"I'm not happy about this new development." huffs Will. "All TARDISes make 'that noise'! Are they all doing it wrong?"

River has successfully tracked the ship. But didn't her future self mention the *crash* of the *Byzantium*?

"Nice shipwreck!" says Will, as we see it had a very bumpy landing – crashing into an ancient temple on some cliffs.

"This River is clearly younger and flirtier, isn't she?" says Michael.

River produces her TARDIS diary to check where she and the Doctor are up to and, while they catch up, four figures appear.

"Oh, that's a smashing teleport effect," says Michael, thrilled. Head of the newcomers is Father Octavian, played by Iain Glen, now best known for appearing in *Game of Thrones*.

"I like the church theme running through the episode – the Headless Monks and church-like architecture of the Delirium Archive," says Emma.

"Yes, it all ties together really well ," Will agrees, "and it gives the military folk a recognisable structure without being called 'Space Captain' or whatever."

But you don't get a load of deadly space vicars turning up for no reason. There's something very nasty in the hold of the ship – a Weeping Angel.

"*Blink* is a verified classic so this is very promising," says Will, excitedly.

"So we've got River Song and a Weeping Angel. Is Steven Moffat wheeling out his greatest hits?" asks Chris. "Will we be getting a clockwork droid wearing a gas mask next?"

It's dark, and the Clerics have set up a camp near the wreckage.

"I love that jump to night. Beautifully lit as well," says Michael. "So we have a spaceship, smashed into a temple, which extends down through the catacombs below, with its entrance chamber accessible by blowing a hole in the cliff face. Easy!"

River shows the Doctor some troubling security footage: an Angel in a cell – its face in its hands. Just four seconds, running on a loop. Amy also takes a look.

"The Angel on the screen's moved! How has the recording moved?!" yells Chris, panicking.

"The slow-build of the Angel moving closer on the screen as Amy tries to work out if it's really happening, and then how to stop it, is genuinely adrenaline-inducing," gasps Emma. "The music's perfect – shrill and discordant."

Meanwhile, River is studying the Doctor…

"'I've got pictures of all your faces' – do you think River reads **DWM**?" asks Michael.

"Nah, but she's probably collecting *The Complete History*," says Chris. "I bet she loves an Andrew Pixley Archive."

Talk of pictures makes the Doctor realise there are no pictures of the Angels in the book about them he's reading, and his brain quickly makes a terrible connection to Amy's predicament.

"I love Amy getting herself trapped with the Angel," says Michael. "She's curious and a bit reckless like all good companions should be."

The Angel has not only turned around, it's starting to come out of the screen! River turns her blowtorch on the locked door as the Doctor explains to Amy that an image of an Angel will become an Angel itself. Luckily, Amy has noticed that the screen goes fuzzy every time the clip rolls around.

"Good old proactive Amy," agrees Emma. "No image, no angel – and she worked it all out herself."

Will is still worried. "But if someone's eyes hold the image of an Angel does that make their retina an Angel? Because…" Yep. Amy's got an Angel in her eye.

The expedition party sets off into the cavernous catacombs, equipped with gravity globes.

"Nice throwback to *The Satan Pit*," spots Michael.

"The cavern is very impressive!" says Will.

"A stone mausoleum full of decayed statues," notes Emma. "The perfect hiding place for a Weeping Angel…"

The Clerics go off separately to investigate.

An Angel on the telly!

"Nevermind the Weeping Angels – River's heels and gun look pretty deadly!"

EMMA

"I like the Clerics, and the fact that one's called Angelo is brilliantly silly," chuckles Emma, "but didn't anyone ever tell them not to split up when they're being stalked by a dangerous monster?"

Cleric Christian quickly meets his fate at the hands of the Angel, and poor Angelo is lured into a dark chamber, summoned by what seems to be the voice of his partner.

"Don't do it! Don't trust the disembodied voice!" screeches Will.

"Was that a 'snap'?" says an appalled Chris, as Angelo too meets his maker. "The Angels aren't dispatching people 'kindly' any more."

Meanwhile, the Doctor is trying to keep one of the more fearful clerics calm.

"Sweet moment of the Doctor reassuring Scared Sacred Bob," says Will.

"How is 'Bob' a sacred name, though?" frowns Michael.

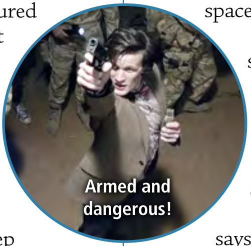
As the group moves into the maze, the Doctor and River realise there something wasn't right with the statues. Unlike the native Alpans, they only had one head.

"I love the slow reveal of the two-headed thing," says Michael. "The statues are *all* Weeping Angels. This is fantastically tense!"

Bob searches for his missing comrades.

"Poor Bob," wails Chris at the now-familiar snapping noise.

Emma thinks the slow reveal via Bob's communicator that he's really just a ghost in the machine is perfectly paced: "There are strong similarities to the Vashta Nerada and the data ghosts, but it doesn't lose its effectiveness."



Armed and dangerous!

"There's a fantastic sense of scale to this," says Michael, "constantly moving up, to the giant spaceship in the roof."

As they move up another level something's holding Amy back – her own hand! "Is Amy turning into an Angel?" gasps Emma. "Steven Moffat is excellent with his body shock."

The Doctor has a novel way of snapping her out of it.

"I love how he bit Amy's hand!" says Muchael. "That seems very Doctor-y." The gravity globes flicker as the Angels advance.

"The lights failing really helps to ramp up the tension," says Chris, "with the Angels getting closer with every flicker."

The Angels gloat about their impending victory, but there's one thing they've not planned for. "Love that final speech and the beautiful overhead shot of the Doctor," says Will.

"D'you remember how much people complained about him holding that gun in the series' trailer?" says Chris.

"That's a genuinely great cliffhanger to my favourite episode so far," declares Will. "It felt like *Doctor Who*, but fresh and new as well as familiar."

Emma is similarly thrilled. "Such great characters," she enthuses, "and a really well-realised narrative working so hard to terrify and surprise. I can't wait to see what happens next!" ►

◄ "Oh, that's a neat resolution to the cliffhanger!" says Michael, as we see our friends are now standing upside down on the hull of the *Byzantium*, thanks to the Doctor shooting out the gravity globe. "Also, a great visual. There's a real cinematic sweep to these episodes."

"That's a funky bit of science," says Chris, admiringly, "and even manages to skip around the need for a special effect! But does anyone else feel a wee bit cheated?"

Not Emma! "This has got to be one of the most dynamic and inspired transitions between episodes I've seen in a show. Inverting the gravity allows for a literal shift in perspective for the next part of the story," she froths.

"Lights on and off, Angels advancing, this is the stuff of proper nightmares," says Michael.

Once inside the ship, gravity corrects itself, and the Doctor and co find themselves in the secondary flight deck. To reach the main one, they must cross the ship's Oxygen Factory – an actual forest!

"The Oxygen Factory idea is as brilliant as it is stupid," says Will, rolling his eyes.

"I think it's a beautiful idea actually," says Michael. "And a sneaky way to give us a variety of locations. We've had beach, caves, corridors and forest. All the best locations."

"It's like *Nightmare of Eden*!" Will nods.

"Well, I wouldn't put it *quite* like that," says Michael.

Meanwhile, the Doctor has noticed that Amy is counting down from 10 without realising, which is almost certainly not a good sign. As if all that wasn't enough, Angel Bob is back on the communicator.

"His monotone delivery makes his threats from the Angels even more terrifying," says Michael.

Bob boasts that the Angels are feasting, and it won't be long before they're at full strength and off to conquer the stars. The Doctor pretends that he's not bothered, because he's got a comfy chair.

"'We have no need of comfy chairs.' Ha! Brilliant!" chuckles Chris. "But Amy's still counting down. This is very creepy..."

Angel Bob promises to take possession of Amy once her countdown reaches zero. The sound of stone grating on metal fills the comms channel.

"'The Angels are laughing' is properly unnerving," says Will, with a shiver.

Angel Bob continues to goad the Doctor, because there's something that the all-seeing, all-knowing Time Lord hasn't even noticed on the wall.

"The crack!" shouts Will.

"That's alarming," says Emma.

The cleric's leader, Octavian, along with Amy, River and the remaining clerics, pile into the forest, leaving the Doctor to sonic the crack. Big mistake! As he turns, he sees the room has filled with Angels.

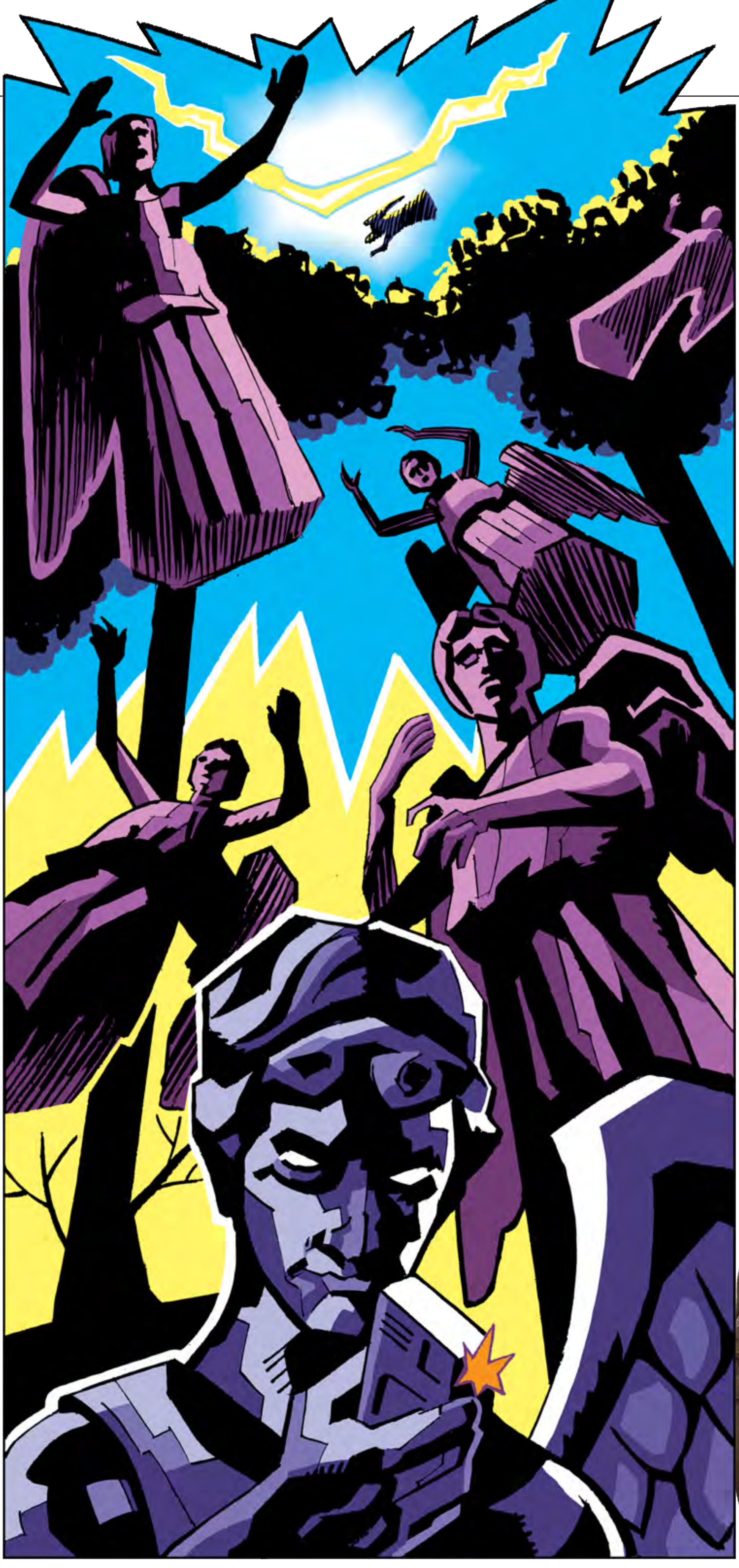
"And now they've got the Doctor's coat! If only the Sixth Doctor could have met them," says Michael, eyeing the toby jug with suspicion. "Wait – has that thing moved closer to me?"

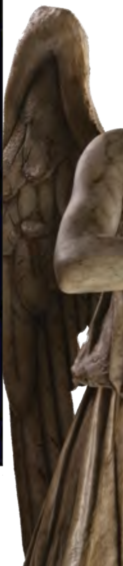
The Doctor shoots off, leaving his jacket in an Angel's grip. He catches up with the others, and casually gives Amy some terrible news.

"I like the Doctor's brain working so fast about what's wrong with Amy that he doesn't realise what he's said about her dying," says Michael. "Matt is so good at that."

If the image of an Angel is itself an Angel, the Doctor reasons, there's only one option.

"The Angel was stopped by Amy closing her eyes?" says Will, incredulously. "That seems... simple. Although given that the one thing we know about stopping Angels is that you have to keep your eyes open, there might be a problem on its way..."





The Doctor charges the Clerics with guarding Amy while he, Octavian and River press on to the Primary Flight Deck.

"Poor Amy," says Emma as the Doctor departs, "being left alone in a dark forest with a bunch of soldiers. Mind you..." she trails off in thought.

"Awful," says Chris, "Hang on, the Doctor is back!"

"And he's got his jacket on again!" Michael is puzzled. "Timey-wimey? What's going on?" he demands.

The Doctor tells Amy she just has to remember before he's off again. But remember what? The Doctor explains to River that the crack means the end of the Universe – probably created as a result of a very big bang. He's even managed to work out the date and time of the explosion – 26.06.2010.

"Amy's wedding day?" Will wonders.

Amy is still stuck with her four clerics, but something's amiss – the advancing Angels have been scared off.

"Amy is very determined, isn't she?" says Michael, admiringly. "Nobody could stop her looking at that light."

Will is less convinced. "So Amy opened her eyes, but she was fine because it was for less than a second? That felt like compromising the concept a bit in order to let Amy recognise the crack."

"And the crack is changing things..." says Chris. It's eating up Amy's armed guard.

"The last Cleric left has forgetten the other troops. No-one else go near it!" yelps Chris.

"They've been unwritten," gasps Michael. "Isn't that exactly what the Time Lords did to the War Lord in *The War Games*?"

There's more trauma to come. "No! Not Father Octavian! The Angels can't have him, it's not fair!" cries Emma.

And it's last confession time. "River killed someone!" gasps Will. "Maybe she's not the Doctor's wife; maybe she's his assassin?"

The Doctor finally reaches the Primary Flight Deck, where River is waiting for him. There's a teleport there, but it doesn't even work. So Amy – with all the Clerics lost to the Crack – is going to have to make her own way.

"This is seriously unnerving," says Chris. "The fairytale score seems to distract from how frightening this must be for Amy."

Emma agrees. "It's one thing to sit with your eyes closed while soldiers guard you," she says, "but another thing entirely when they're wiped from existence and you have to walk through a forest of Angels without seeing where you're going."

The time energy in the crack will also be chasing her and, if it catches up, will erase her from history. So, no pressure.

> **"Lights on and off, the Weeping Angels advancing... this is the stuff of proper nightmares!"**
>
> **MICHAEL**

The Doctor guides Amy with a sonic signal, and tries to reassure her that the Angels have got bigger things to worry about right now than her.

"I guess the Angels not paying attention to Amy because of their instincts makes a kind of sense, but it seems weird when the phrase 'Don't blink' is so ingrained," moans Will.

River gets the teleport working in the nick of time, but there's still the problem of the crack, which can only be closed by chucking in a complicated space-time event – either the Doctor or the Angels...

The wall to the forest opens again to reveal the Angels, fully restored and ready to attack. But they've drawn so much power from the ship that the artificial gravity fails, and they send themselves plunging into the light while the Doctor, Amy and River cling on for their lives.

"'Get a grip,'" chuckles Michael. "The Doctor is great when he's got a plan, and worked it all out!"

Back on the beach below the cliffs, the Doctor asks River about her secret.

"'The best man I've ever known' – yeah, it's the Doctor, innit?" says Will.

"But... hang on, she seems awfully fine with that. And so does he," tuts Chris.

And Dr Song has one more curveball to throw before she's beamed back to prison: 'When the Pandorica opens.'

"Such a tease!" says Emma.

The action shifts to Amy's bedroom...

"This is a very linked up series so far," says Michael. "At least Amy has told the Doctor she's getting married now."

Chris is particularly relieved. "Now that the truth is out, things can..." He stops short. "WAIT, GET OFF HIM! Stop snogging the Doctor!"

"This whole scene makes me really uncomfortable," admits Emma. "Although it's understandable that she'd have feelings for the exciting, handsome young man..."

"The Doctor is 907," Michael reminds her.

"Well!" huffs Emma. "I'm all for young women being in touch with their sexuality, but these things do little to build her character or the narrative. It feels like sexualisation of a character for little gain."

AND YOU SAID...

BLAINE COUGHLAN: It's revealed that River Song has pictures of all the Doctor's incarnations which explains how she recognised his earlier self at the Library. Does this mean that she's got photos of the Valeyard? Also, what's her take on all of those pesky faces in *The Brain of Morbius*?

SCOTT HAWORTH: "The image of an Angel *is* an Angel." No longer content to make children afraid of statues, Steven Moffat now endeavours to make children afraid of *pictures* of statues! How many children are now frightened of their own sticker books because they fear the Weeping Angel stickers will turn into real Weeping Angels?!

Father Octavian – a good man.

MARK HOLDING: The broadcast of this episode saw the second appearance of a mysterious character from the Doctor's past... I wonder when Graham Norton will get the chance to ruin a Peter Capaldi episode...?

JACOB LOCKETT: Father Octavian was a good man, facing his death with a kind of bravery that's rarely seen on the show. He was able to keep it together and take part in a conversation with the Doctor as a Weeping Angel's arm was wrapped around his throat! I would have been just screaming!

STUART SEE: Matt has really hit his stride in this two-parter – he's unmistakably the Doctor, particularly in his verbal jousts with Angel Bob. All the more remarkable as this was the first story Matt filmed in the title role.

The Time Team will soon be watching *The Vampires of Venice* and *Amy's Choice*. Send your comments about these two stories to *dwm@panini.co.uk*

Michael has only one worry on his mind. "WHAT WOULD BARBARA WRIGHT SAY?" he splutters. "She'd throw a cold cardigan over them."

Strong opinions, then, but how does the team feel about the story overall?

"I really dug it," says Chris. "For something set in a big cave, they found enough different set pieces to keep it visually interesting. It was cool to up the stakes with the Weeping Angels. If *Blink* was *Alien*, this one is definitely *Aliens*."

Apart from her niggles about Amy's behaviour at the end, Emma was mostly satisfied: "The brilliant Weeping Angels are still some of the scariest monsters of all time, and River's arc is more intriguing than ever."

Michael was a big fan of the scares and thrills and snappy dialogue. "It looked gorgeous, and shows that two-parters really can let the story breathe," he says. "I'm a big fan of River, and love what she brings to the show." After some concerns about *The Beast Below* and *Victory of the Daleks*, Michael definitely felt things were back on track. "And can you believe it was Matt and Karen's first story recorded?" he says, incredulously.

"It was full of good dramatic moments, although I'm not keen that the crack saved the day when we don't really know what it is or why it was there," says Will. "Hopefully that will all be explained later!"

Keep watching, Will – although you might be waiting a lot longer than you think... **DWM**

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,950

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 244

ONE OR MORE REGULARS INCARCERATED... 304

The DAUGHTER of SARAH JANE SMITH

Sadie Miller has written a new book about some old friends. She chats to **DWM** about *Moon Blink*, Colonel Lethbridge-Stewart, and her mother – actress Elisabeth Sladen.

INTERVIEW BY **SIMON GUERRIER**

Elisabeth Sladen with eight-year-old daughter Sadie in 1993's *Thirty Years in the TARDIS* documentary.

Can it really be five years since we learned the terrible news that Elisabeth Sladen had died? Lis was, after all, something special. As plucky companion Sarah Jane Smith she appeared in 85 episodes of *Doctor Who* on TV between 1973 and 2010, and 53 episodes of her own series, *The Sarah Jane Adventures* (2007-11), six episodes of *Sarah Jane's Alien Files* (2010), as well as *K9 and Company* (1981), *Dimensions in Time* (1993), the straight-to-video release *Downtime* (1995) and various audio productions. Millions of viewers took her character to their hearts – as clearly demonstrated by the public response to Sladen's death. Some 30,000 people left messages of condolence on the CBBC website.

“Oh, that was absolutely phenomenal,” recalls Elisabeth's daughter, Sadie Miller, today. “It was just so unexpected. Mum would have been very surprised – and very touched as well. We had no idea that there would be such an outpouring of grief.”

Perhaps part of the impact was due to the fact that the public had no idea that Lis was suffering from cancer. Was she particularly guarded about her private life? “Yes, definitely,” says Sadie. “And it's important to keep your work and life separate.” She considers for a moment. “But she was also private because it was important for people to enjoy her as Sarah Jane, and that they weren't bogged down in other stuff. I mean, you read so much about celebrities and stars, and who is doing this, that and the other that is spoils the illusion of the character they play. Mum always wanted to keep the integrity of the show and her character at the forefront. Her decision not to tell people was all part of that. She didn't want a lot of this stuff played out as part of the narrative that she chose for herself.”

How much, then, did we get to see of the real Elisabeth Sladen in the character she played?

“Gosh,” says Sadie. “I can watch the episodes with Sarah Jane in them again now and I see a lot of my Mum in her. It's quite comforting – to have that window back into the past.” Then she laughs. “I've just watched [1981 spin-off] *K9 and Company*, which I'd never seen all the way through before. That was quite amusing, with Mum's 80s hairstyle. Oh dear.”

DWM has always taken as inspiration the moment where professional journalist Sarah Jane sits outside with a glass of wine while typing up some copy. “Yes!” laughs Sadie – who is also a writer, as we'll discuss shortly. “That's definitely where you see the real Elisabeth Sladen – sat outside with a glass of wine while reading something. I think there's a lot about her that she brought to Sarah,” she continues. “Maybe that's why people feel a connection – because it was real.”

So what were the differences between Sarah Jane and Sadie's Mum?

“Mum was maybe not quite as headstrong or forthright all the time. She was a lot sillier – and a very caring, maternal person, whereas you feel that Sarah would be fine on her own, thank you very much. I could never imagine my Mum getting to any stage where she would have been on her own. But definitely in the later episodes – and in *The Sarah Jane Adventures* – there is a lot of her on screen. The humour especially.”

How conscious was Sadie growing up of her Mum being a celebrity? In 1993, Elisabeth Sladen appeared in the BBC One documentary, *Thirty Years in the TARDIS*, accompanied by eight-year-old Sadie, who was dressed in a version of her Mum's costume from *The Hand of Fear*. “The biggest joy,” Lis told the programme, “is that a year, a year and a half ago, Sadie started to notice *Doctor Who*, to watch it – and you enjoyed it, didn't you?” Little Sadie nodded in agreement.

“When I was very tiny, I didn't have any awareness of *Doctor Who*,” Sadie says now. “But when I was six or seven, Mum started going off to lots of conventions and I got more interested.

Photos from Sadie's own collection.

A 2003 portrait of Elisabeth Sladen and Sadie Miller.

© BEN COOK

“Since Mum passed away, the awareness has heightened – how much *Doctor Who* is its own industry, and how it’s kept in my life...”

Then she would take me and I obviously twigged how busy it was – the whole phenomenon.”

In 2011, she told *Radio Times* how much fun it had been to go to these events as the daughter of one of the stars, to be “the lucky child who got put inside the Daleks and got to meet the Doctors” (see *tinyurl.com/SadiesMum*), but also spoke of not quite connecting her Mum to the woman on screen.

Sadie’s father, Brian Miller, was also part of the *Doctor Who* family, having appeared in *Snakedance* (1983) and voiced Daleks in two further stories. “Yeah,” says Sadie. “So it’s always been there in the background. But to be honest, since Mum passed away, the awareness has heightened – how much *Doctor Who* is its own industry, even, and how it’s kept in me and my Dad’s lives as well. People contact me all the time about different aspects of *Doctor Who*.”

Her father returned to *Doctor Who* in 2014, playing Barney, the tramp who gives his coat to the newly regenerated Twelfth Doctor in *Deep Breath*: “Dad really enjoyed doing that. Obviously it was very exciting to see Peter Capaldi in his first moments as the Doctor.” So the production team stays in touch? “Yes. A bit. They’ve been very good to us.”

What did Sadie’s parents make of her own decision to become an actor? Did they warn her she’d never make any money? “Oh, there was definitely an element of that. No, they were always very supportive – and cautionary as well. All children should be encouraged to live in their imaginary worlds for as long as they can.”

As a child actor, Sadie made her TV début in *Royal Celebration*, part of the BBC’s *Screen One* anthology series, broadcast two months before *Thirty Years in the TARDIS*. It featured another child actor making her début – Sadie’s ►

Sadie’s father, Brian Miller, in *Deep Breath*.

© REX/SHUTTERSTOCK

Mother and daughter working together at Big Finish in 2002.

contemporary and now film star, Keira Knightley. “Oh yes,” says Sadie. “But I only really knew her while we were doing it. We were both very small at the time, but obviously she’s gone on to do amazing stuff.”

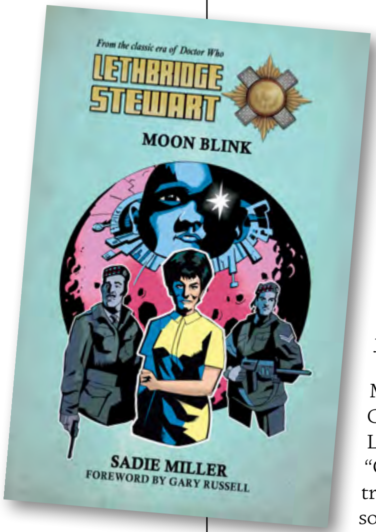
Sadie, meanwhile, “went to university and then drama school,” completing courses at the National Youth Theatre, Royal Court and RADA. In 2002, she got to work with her mother on Big Finish’s audio series, *Sarah Jane Smith*.

“Oh, that was brilliant,” enthuses Sadie, who played TV news researcher Natalie Redfern. “That was probably one of my favourite ever experiences. It was amazing to step into the recording booth and be alongside someone that you’re just used to being at home with for normal everyday things, and seeing what they do for a living every day, up close.”

Did her Mum offer her notes or advice on being in Sarah Jane’s adventures? “Oh no, she was lovely. She let me just get on with it and do my own thing, which was fab.”

But Sadie admits that in recent years she’s “stepped away from acting completely. It was definitely something I enjoyed, but after Mum died I found it too difficult doing a job that is very unstable and emotionally draining, and having to deal with the phenomenon that came after Mum passing away. So I closed that chapter, really.”

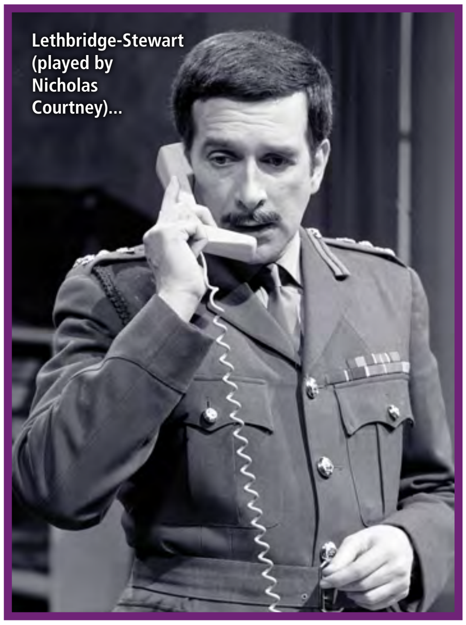
Instead, she’s been writing, and her first novel is about to be published by Candy Jar Books. *Moon Blink* is part of a series exploring the early life of the Doctor’s – and Sarah Jane’s – great friend Alistair Lethbridge-Stewart, in the days before he became the Brigadier.

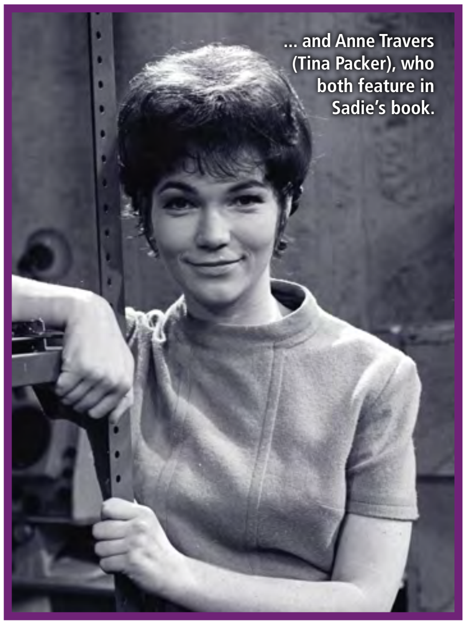


How did the book come about? “The editor, Andy Frankham-Allen, approached me last September, out of the blue. I’d been aware of Andy and Candy Jar Books – there’d been a few times when he’d written bits and bobs that Mum was going to do, things that almost happened and then never quite did. So I thought it would be a fun opportunity.”

Sadie’s novel imagines an alternative 1969 where, rather than mankind just setting foot on the Moon, there are already rival manned lunar bases. “Although Lethbridge-Stewart is still very prominent in my story,” says Sadie, “it focuses more on Dr Anne Travers [from 1968 *Doctor Who* story *The Web of Fear*] and this alien baby she has to protect. It’s an adventure story with alien elements, but also looking at human relationships – parents, children, friendships, the web of it all.”

“All these characters are so recognisable. People feel very attached to them, so you want to do the best job you can.”


Lethbridge-Stewart (played by Nicholas Courtney)...


... and Anne Travers (Tina Packer), who both feature in Sadie’s book.

Since the book – and range – weaves together various threads of *Doctor Who* history, has Sadie had to become an expert in this period of the series? “No – I hold my hand up that I’m not. But Andy is an encyclopaedia. I watched *The Web of Fear* – being paid to watch TV! Then Andy sent me quite in-depth character breakdowns and synopses, which was brilliant. But I tried to – I suppose this is what everyone has to do as a writer – find the part of Anne Travers that I could identify with. You want to make sure that you’re doing her justice, which is something I wanted to do for Lethbridge-Stewart as well. All these characters are so instantly recognisable and people feel very personally attached to them, so you want to do the best job you can.”

Did it help that, through her Mum, Sadie had known Nicholas Courtney – the actor who’d played Lethbridge-Stewart on screen? “Oh yes, though it can be surreal trying to write a character that is someone you knew. I’ve never had to do something quite like that before. Because the series is about the character, Andy gave me lots of pointers and help on that. Obviously, it’s so sad as well that Nicholas passed away – just a short while before Mum. I liked him a lot.”

Sadly, Sadie couldn’t include her Mum’s character in the story. “No, because of copyright. I get a bit lost with all of that, really. Again, Andy told me what we could and couldn’t use.”

As well as *Doctor Who* continuity, Sadie also had to research the science for her sci-fi thriller: “Yes, I looked back through what was going on at the time of the Moon landings, and the chemistry and biology of that period, too. Writing science-fiction is challenging because there is a certain degree of accuracy that you can’t skimp on. People are itching to say, ‘Hang on a minute, this isn’t right...’ You have to keep on top of the facts.”

So she’s telling us that everything in the book is scientifically accurate? She laughs. “It’s my fault if it isn’t. Hopefully, the thriller element will help brush over anything that I’ve got wrong!”

Though *Moon Blink* is part of a series, no prior knowledge of the range – or of *Doctor Who* – is required.

“Certain aspects of mine link with what’s gone before and books that are coming after as well, but I think the book can stand alone,” says Sadie. “During the course of it, you get to know the characters and background. I think *Doctor Who* is quite like that – I’ve not watched all of the recent series on TV, but you can dip in and out. You can follow what’s going on and how people relate to each other. There’s such a strong adventure element that it carries you through.”

With *Moon Blink* completed, Sadie is at work on an original novel for young adults. **DWM** asks if there’s anything we’ve not covered – or that she’d like to say to the *Doctor Who* fans reading this? “There’s no better group of fans of anything out there than the *Doctor Who* fans,” she says. “I’m only on the periphery of it all, very slightly, but I don’t think we’d have been able to move past everything that happened without the support of the fans and how wonderful they’ve always been in keeping the memory of Mum alive. So just thank you.” **DWM**

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THE FACT OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

Four to Doomsday

A frog-like alien with delusions of divinity makes a return, with his subjects, to planet Earth. It's a visit that could signal the end of the human race!

FEATURE BY **ALAN BARNES**

"Before *Doctor Who* began, the original producer, Verity Lambert, asked me to write the very first story, but I was heavily engaged elsewhere and it finished up with Tony Coburn..." so author Terence Dudley claimed in 1988. In fact, 18 years or so passed before Dudley's first *Doctor Who* script entered production, in 1981 – but in so many ways, *Four to Doomsday* comes across as a *Doctor Who* adventure of 1963-64 vintage.

It's there in the first TARDIS scene, when the Doctor insists he should exit the ship alone; it's there when he explores the Control Room, gleefully flicking switches while his companions sigh and argue. Here they are: Adric in the place of his granddaughter Susan, hugely clever but hugely impulsive; dependable, sensible Nyssa in the place of dependable, sensible Barbara; and young lioness Tegan, ever on the verge of exasperation with the fussy Doctor, rather like young lion Ian. It's there when Nyssa stops for a moment to describe photosynthesis midway through Part Two; it's there, too, in the jolly performance of guest star Stratford Johns...

But it's there to its ultimate degree, perhaps, towards the end of Part Three, when Nyssa tells the Doctor how the Chinese Surgeons were going to kill her. "Yes – the *devils*," agrees the Doctor, momentarily possessed by the ghost of William Hartnell. Because although there's much pleasure to be had in watching *Doctor Who* evoke its own past, in its sometimes naïve attitudes to race, to history and to culture, *Four to Doomsday* can't help but look like a relic of a Bigon age.

Part One

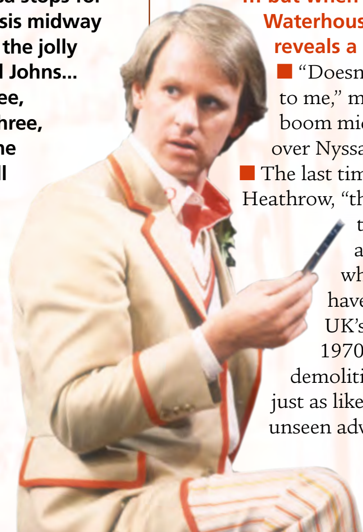
FIRST BROADCAST: 18 JANUARY 1982

In flight: a vast spacecraft.

■ Stage directions described the vessel as a disc, whirling through space: 'Thick at centre and tapering to its edge.' So a big flying saucer, pretty much!

The TARDIS materialises. The Doctor (Peter Davison) had intended to bring airline stewardess Tegan (Janet Fielding) to Heathrow Airport on 28 February 1981...

■ Tegan's maiden flight as an air hostess, we're now told, was scheduled to occur on the same day she made her TV début – on 28 February 1981, when Part One of *Logopolis* first aired. What's more, she was scheduled to fly *while* that episode aired – at 17:30 hours, when the 25-minute Part One began transmission at 17:10!



... but when Adric (Matthew Waterhouse) operates the scanner, it reveals a Space Ship Control Room.

■ "Doesn't look much like Heathrow to me," moans Tegan – whereupon a boom mic can be glimpsed hovering over Nyssa's head!

■ The last time the Doctor was at Heathrow, "they were doing strange things to Terminal 3" – apparently! It's not clear what these "things" might have been: the addition of the UK's first moving walkways in 1970, perhaps? Its scheduled demolition in 2019, even? But he's just as likely to be referring to some unseen adventure...

Monarch's majestic vessel.

■ Adric claims to have set the co-ordinates for "the inner spiral arm of Galaxia Kyklos" – earning Tegan's riposte: "But Heathrow is on the M4, not Corfu!" Why associate the name with the Greek island of Corfu? Because *kyklos* is Greek for 'circle' – or, indeed, any circular body; the reason why, we presume, the Doctor clarifies that Adric means the Milky Way.

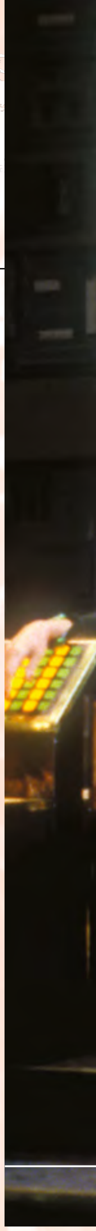
Atmospheric readings indicate a low-oxygen environment. While Nyssa (Sarah Sutton) observes advanced technology outside, the Doctor fetches a life support 'space pack' – then exits the Ship unaccompanied.

■ Stage directions described the 'space-pack' [sic] as 'a globe of Perspex with respiratory support' – suggesting that author Terence Dudley envisaged that characters wearing the packs would have their heads fully enclosed, in a sort of 'fish bowl'.

As he looks around, he's observed by a floating sphere – which transmits his image to a Throne Room, where three creatures are watching... Meanwhile, Tegan's patience is wearing thin.

■ Nyssa is reading one of the three volumes of *Principia Mathematica* (originally 1910-13) by Alfred North Whitehead and Bertrand Russell, a fundamental work concerning symbolic logic – hence the prior reference to one of its two authors in *The Tomb of the Cybermen* (1967): "a sort of Whitehead logic..."

■ The other two volumes of the *Principia* can be seen on the console. As originally scripted, Nyssa



“Monarch is the greatest being in the known universe. He will destroy Earth if he’s not stopped!”

responded to Adric’s suggestion that Tegan kills time by reading “a fascinating book on maths through there by a chap called Bert [sic] Russell” with the uncharacteristically strident: “Kids’ stuff! Mindless!”

■ Also amended from the original: when Adric wondered what one of the instruments outside did, Nyssa was directed to indicate the book she was reading before stating, “I thought you’d read this. It increases density.” (Nonsense to suggest that Whitehead and Russell’s *Principia* would refer directly to unknown instrumentation in a spaceship control room, of course!)

■ Nyssa goes on to state that the instrument in question reduces matter – the Doctor’s, perhaps. Adric thinks this ridiculous, but Nyssa’s reply is left hanging: “Is it?” Terrance Dicks elaborates on Nyssa’s thinking in his Target Books novelisation *Doctor Who: Four to Doomsday* (1983), explaining how: ‘Matter-compression was a particularly agonising form of death. It was a favourite method of the Master [sic]’ – implying, perhaps, that Nyssa is worried that the Doctor’s arch-enemy has escaped from Castrovalva, and is waiting for him outside!

Returning, the Doctor sends Adric to fetch three more space packs – but warns his companions that outside, they’ll find themselves being watched over by the sphere, a monopticon. He gives Tegan a spare key – then all four exit outside. ►

ESSENTIAL INFO

■ In April 1981, Peter Davison stepped out onto the floor of Studio 6 at BBC Television Centre to begin recording of the Fifth Doctor’s first full adventure – *Project Zeta Sigma*, a parody/parable about an interplanetary nuclear arms race. At least, that was the *original* plan… until January 1981, when *Meglos* writers John Flanagan and Andrew McCulloch’s *Project* was held over, then abandoned. Eventually, recently departed script editor Christopher H Bidmead was hired to devise an alternative début for Davison (eventually known as *Castrovalva*) – but in the meantime, something else had to be recorded in April…

■ Fortunately, scripts for ‘something else’ had been delivered to the *Doctor Who* production office on 12 January. This was *Four to Doomsday*, by Terence Dudley, director of the previous year’s *Meglos*. Dudley was a BBC man of the old school, who’d been writing, directing and producing since the late 1950s. *Day of Wrath*, as Dudley’s spaceship-set serial was originally known, had been commissioned on 23 December 1980 – and would appear, therefore, to have been written in just 20 days, including Christmas!

The Dudley-directed *Meglos*.

■ *Four to Doomsday* was to be the new Doctor’s second adventure, but his cricketing fad – inspired by a photograph of Davison in whites at a charity match, pinned to a wall in producer John Nathan-Turner’s office – wasn’t settled before February. Colin Lavers, the costume designer assigned to *Four to Doomsday*, was required, therefore, to create the Fifth Doctor’s quasi-Edwardian cricketing clobber.

Anyone for cricket?

■ The new Doctor’s gear was first publicly revealed at a press call on Wednesday 15 April – the last day of *Four to Doomsday*’s initial three-day recording block, covering the Space Ship Control Room, TARDIS interior, Surgery, Mobiliary, Guest Quarters, Library and various Linkways. The balance was recorded between Tuesday 28 and Thursday 30 April – all under the gaze of director John Black, returning from *The Keeper of Traken* (1980).

■ *Four to Doomsday* ranked 218th (out of 241) in **DWM**’s *First 50 Years* poll of 2014.

◄ ■ Nyssa's claim that the interferometer identified by the Doctor measures gravitation waves isn't entirely unscientific – interferometry indeed concerns the measurement of waveforms.

■ No-one appears to activate the TARDIS doors – seemingly, they open of their own accord.

■ As the TARDIS travellers head out, the voice of Control (Philip Locke, uncredited) reports back to the lead watcher: "Molecular structure of intruding artefact consistent with destination Earth..." According to Dicks: 'Control was the giant computer responsible for the routine operation of the ship. Its sensors were everywhere, it observed and regulated every function, so much so that the ship itself was almost a living creature.'

The Doctor asks the monopticon to take him to its leader... and a door slides open at the top of some stairs.

■ "Look!" cries Tegan, pointing up to the door – but it's only *then* that the door slides open!

Leaving Adric and Nyssa behind, the Doctor and Tegan enter a Linkway – where another monopticon guides them on. The watching female wonders how Earthlings can have penetrated their ship; their leader wonders if their technology is now as advanced as his own. Eventually, the Doctor and Tegan arrive in the Throne Room, where the senior of the three green-skinned aliens (Stratford Johns) introduces himself as Monarch, "supreme leader of the people of Urbanka, in the solar system of Inokshi in the galaxy RA 1489"; his underlings are Enlightenment (Annie Lambert) and Persuasion (Paul Shelley).

■ In a series of interviews conducted throughout 1988 and eventually compiled in *Talkback: The Unofficial and Unauthorised Doctor Who Interview Book: Volume Three: The Eighties* (Telos Publishing, 2007), Terence Dudley would describe *Four to Doomsday* as 'a travesty', since 'Monarch, Persuasion and Enlightenment were written as three large South American tree frogs, two of which later take human form. What I got were three made-up actors, allowing Stratford Johns to be recognisable in a leading role.' Specifically, Dudley didn't want something recognisably humanoid, but 'a frog: a highly intelligent frog. It seemed to me quite a frightening concept.' In fact, Dudley's stage directions required Monarch to resemble 'an amalgam of South American frog and sea anemone' – so not quite as straightforward a description as he later implied. Make-up artist

The Doctor explores the alien laboratory.

Dorka Nieradzik's final design eschewed the 'sea anemone' part, since the Urbankans are entirely devoid of the most immediately obvious feature of the sea anemone – its wavy fronds. (Part Two, nonetheless, contains a hangover from Dudley's original 'anemone' idea – as we'll see...)

■ Nonetheless, it'd be true to say that Nieradzik's design is more warty and toad-like than the typical South American tree frog – one particular example of which had become, surprisingly, something of an icon of the era! A striking photograph of a smooth-skinned, red-eyed Panamanian tree frog featured on the cover of David Attenborough's *Life on Earth* (1979) – the bestselling book of the groundbreaking BBC natural history series, displayed on every middle-class coffee table in the early 1980s. Surely that famous image, taken by Attenborough himself, was more what Dudley had in mind...?

■ [Alan] Stratford Johns was best known for playing investigating officer Barlow in BBC police procedural *Z Cars* (and its many iterations; see *Where Else Have I Seen...?*); he later claimed that one-time BBC Drama head Shaun Sutton had proposed he might replace Second Doctor Patrick Troughton. Like so many other 1980s *Doctor Who* guest stars, Johns was roped in to appear in producer John Nathan-Turner's one-night-only Drury Lane *Cinderella* in December 1973 (playing one of several Village Policemen); then, in 1975, Nathan-Turner had worked as a production assistant on Johns' star vehicle *Barlow*. On being cast in *Four to Doomsday*, Johns later told the magazine *In Vision* how "the BBC sent some people round from their make-up department to take a mask" – a "'huge frog head with eyes out *here* that light up and stuff,'" apparently! He claimed to have phoned the director to tell him: "'If you've got ideas like that, why don't you get another fat actor?! If nobody can recognise me, there's no point paying my money!'" Hence the decision to use an elaborate make-up, not a mask...

■ Dudley intended Monarch's underlings to wear designs coloured according to gender stereotypes: 'Enlightenment is marked pink – Persuasion blue.'

With "full life support atmosphere" now in place, the Doctor and Tegan can remove their space packs. Tegan's Earth clothing interests Enlightenment, who claims they last visited her planet 2,500 years ago.

■ Some Earthlings did indeed wear safety pins as earrings, as the Doctor claims – in 1976-77, perhaps; but surely not far beyond the bounds of Camden Lock when last he visited the planet, in February 1981? But we should be glad that the line was amended from Dudley's fuddy-duddy original: 'Some people even wear mini skirts, green hair... safety pins.'

To help describe contemporary Earth fashion, Tegan borrows a notebook and propelling pencil from the Doctor... and begins to draw. In the Control Room, a door opens behind Nyssa – who's startled to see a man in Grecian robes approach.

■ Behind the door, so stage directions indicated, lies the Mobiliary – which won't be seen before Part Two.

Exiting the TARDIS, Adric finds Nyssa gone... and soon proceeds through another opened door.

The Doctor explains to Monarch that his TARDIS landed by accident...

■ Either Adric miscalculated the co-ordinates, he continues, "or it could have been your dense magnetic field causing a fluctuation of my artron energy." When artron energy was first mentioned, back in *The Deadly Assassin* (1976), it was a force present in the Doctor's brain in unusually high levels, which he was able to employ as a mental defence in the unreal environment of Gallifrey's APC Net. The Doctor's line here, however, implies that it's present in his TARDIS; later, it'll be defined as a form of background radiation picked up as a consequence of travels in the space/time vortex – in *The Sarah Jane Adventures: Invasion of the Bane* (2007), for example. But what exactly is it? Only the Doctor's professor at the Academy understood, apparently – but we can't be sure who exactly that was, either: Borusa, from *The Deadly Assassin* (among others), perhaps; or Azmael, from *The Twin Dilemma* (1984); or some other tutor entirely?

Adric arrives, surprising Monarch by explaining the formula $E = mc^2$.

■ "You grasp the theory of relativity?" boggles Monarch to the Alzarian boy – an exchange that suggests that every advanced civilisation, in time, breeds its own equivalent of Albert Einstein! Unless, of course, Monarch has heard Einstein's formula of 1905 via the Earthly "messages" (radio transmissions, presumably) which he claims in Part Three to have been intercepting since 1931?

Monarch sends the travellers away for refreshments... and while Enlightenment studies Tegan's sketch of a man and a woman dressed in 1981 fashions, the Doctor, Tegan and Adric are reunited with Nyssa. Meanwhile, Monarch tries and fails to break

BEATING SPAINARDS

Early in Part Two, the Doctor tells Tegan that he once knew a sailor: "Friend of mine, chap named Drake... He said something like, 'There's time enough to get to Terminal 3 and beat the Armada too!'" He's referring to the Elizabethan admiral Sir Francis Drake (circa 1540–96), of course – whose attempt to 'singe the King of Spain's beard' by launching a pre-emptive strike against two Spanish ports in April and May 1587 were witnessed by the First Doctor, according to writer Marc Platt's *Companion Chronicles* audio adventure *The Flames of Cadiz* (Big Finish Productions, 2013). The following year, the 130-strong Spanish Armada sailed in England, giving rise to the popular, but almost certainly apocryphal, saying paraphrased by the Doctor. The story goes that Drake was playing bowls with Lord Howard of Effingham at Plymouth Hoe when news arrived that Spanish ships had been sighted off the Cornish coast, prompting Drake to tell his fellow admiral: "We have time enough to finish the game and beat the Spaniards too!" Incidentally: an alternative universe First Doctor (played by Geoffrey Bayldon) meets a spacefaring alt-Drake of the Asteroid Belt (Cameron Stewart) in Platt's *Doctor Who Unbound* drama, *A Storm of Angels* (Big Finish, 2005).

DOCTOR WHO
THE FLAMES OF CADIZ
THE COMPANION CHRONICLES

UNBOUND
DOCTOR WHO
A STORM OF ANGELS

Monarch, Enlightenment and Persuasion size up Adric and Nyssa.

> **'The Australian tradition of "walkabout" is described as a rite of passage, in which boys become men.'**

into the TARDIS – first with a laser key, then by means of 'cobalt flux'.

■ This was the first scene to be recorded with Stratford Johns in full Monarch make-up... with noticeably more protruding 'brows' than he'd be seen with in the Throne Room scenes, mounted more than a fortnight later.

■ As Monarch walks up to the TARDIS, the camera moves past a foregrounded console... behind which one can glimpse the curly-haired head of a stagehand, failing to completely conceal himself!

The man who startled Nyssa brings veggie food to the Refreshment Room; this is Bigon (Philip Locke), an ancient Athenian. Moments later, an indigenous Australian arrives – Kurkutji (Illarrio Bisi Pedro). Tegan translates his greeting...

■ "You speak the dialect?" the Doctor asks Tegan; "Well, he's an Australian Aborigine," she replies. Which, it's been suggested, is absurd, given the sheer number of indigenous Australian languages (divided into 27 distinct families, all with multiple dialects). What are the chances that Tegan should happen to be able to converse in just one of those, and in a form (as it transpires) over 35,000 years old? On the face of it, nil – but according to Janet Fielding (in conversation on the *Four to Doomsday* DVD commentary track), the words spoken by Kurkutji (as translated by the BBC Language Unit) are in fact Tiwi – an isolate unique to the Bathurst and Melville Islands, and parts of the Northern Territory. The Tiwi language has only eight dialects; and although its history is mostly unrecorded, it is 'generally agreed to have been separate from mainland Pama-Nyungan languages for at least several millennia' (see: *www.omniglot.com/writing/tiwi.htm*). Perhaps, then, it's only highly improbable that Tegan should be so fluent in one of Tiwi's eight dialects, and that Kurkutji's language should be relatively unchanged in more than 35,000 years.

■ Normally, the TARDIS' translation circuit would be doing the work – as originally established in *The Masque of Mandragora* (1976) then reiterated in *Rose* (2005). Quite why it's (seemingly) failed on this occasion is unclear, since it would appear to be translating both Bigon's ancient Greek and Lin Futu's dialect with ease! (Presuming that they're not speaking TARDIS-translated Urbankan, of course – but in that case, why isn't Kurkutji speaking Urbankan too?)

... and claims to have been told that they're "all going to heaven".

■ Kurkutji "says he's going walkabout to the time of the dreaming", apparently – which is odd, since the indigenous Australian tradition of 'walkabout' is usually described as a rite of passage, in which boys become men (as in, for example, the 1971 film *Walkabout*, in which an Aboriginal boy meets the young Jenny Agutter in the Outback and grows up fast – as well he might, hem hem).

■ Nor, for that matter, is the indigenous Australian concept of 'the dreaming' exactly equivalent to the Western idea of 'heaven', as Tegan's next line implies – but perhaps she's simplifying for the divvy Doctor's sake?

They're soon joined by a Mayan royal, the Princess Villagra (Nadia Hammam), and Lin Futu (Burt Kwouk), of ancient Chinese origin.

■ Lin Futu gives his name – to which the Doctor responds: "Well, I'd never have guessed it. You look in the best of health to me." In his novelisation, Dicks explains: 'Either the Mandarin failed to understand the Doctor's joke, or he was polite enough to ignore it.' *The Fact of Fiction* also fails to understand the Doctor's 'joke', but we probably shouldn't ignore the fact that *Doctor Who* wasn't above half-witted commentary about how 'foreign names sound funny', even in 1982.

"Are you hostages, is that it?" wonders the Doctor. Then a smartly dressed man and woman enter, saying that they will arrive on Earth in four days' time...

■ ... hence, we presume, the serial's otherwise obscure title!

"Who are you?" asks the Doctor – and is surprised to be told that they've already met: "This is Enlightenment, and I am Persuasion."

■ Paul Shelley, his features at last seen unencumbered, was an old university chum of director John Black.

■ Had costume designer Colin Lavers followed Dudley's directions, the humanoid versions of Enlightenment and Persuasion would have stayed stuck in gendered colours: she in a 'flowing pink evening dress'; he in a 'well-cut blue lounge suit'.

Part Two

FIRST BROADCAST: 19 JANUARY 1982

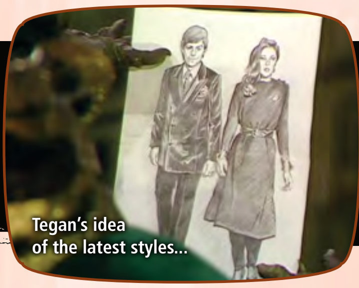
Thanks to "the most advanced technology in the universe", the pair now embody Tegan's sketches. They met with fear and hostility last time they visited Earth, claims Monarch's Minister of Persuasion. Now, they intend to settle there – since Urbanka no longer exists following the collapse of its sun, Inokshi, 1,000 years ago. Three billion Urbankans are aboard the ship, claims Enlightenment. Meanwhile, an electronic Control voice reports to Monarch: the Doctor's speech implies he's from the 'fifth dimension'.

Bigon leads the four travellers to the Guest Quarters...

■ "*Au revoir*," says the Doctor; "I hope so," replies Enlightenment. Dudley's script directed Tegan to be 'frightened to death' by Enlightenment's parting shot – and so, exiting the Refreshment Room, she asked the Doctor: "What did she mean by that?" (Quite *why* Tegan should have found the idea that Enlightenment hoped to see the Doctor again so frightening, it's hard to imagine. Jealousy, perhaps?) ►

The Monopticon sees a new arrival.

Nyssa with a little light reading.



Tegan's idea of the latest styles...

... are adopted by Persuasion and Enlightenment!

The Doctor and Bigon join forces.

◄ … where he claims to have been “rescued” from Earth “a hundred generations ago”. The travellers are shut in – but the Doctor jams his hat over the monopticon’s ‘eye’, then produces a device to block its audio receptor, too. In the Throne Room, the Doctor’s display of intelligence impresses Monarch.

■ When Enlightenment describes the sensitivity in Bigon’s persona “which suggests what in the Flesh Time was called soul”, Monarch chides her: “You approach *lèse majesté* when you put the soul into the past tense.” By which he means she risks offending his royal dignity, of course – but why? Surely she’s making a simple statement of fact; Bigon no longer has a soul, since (as we’ll soon discover) he’s an android. In his novelisation, Dicks cuts the line entirely, substituting a simpler, pithier response: “‘Soul, indeed! I have abolished soul!’”

The Doctor infers that Bigon was taken from Earth 2,500 years ago, Lin Futu 4,000 years ago, Princess Villagra 8,000 years ago and Kurkutji 12,000 years ago…

■ Regeneration has befuddled the Doctor’s recall of Earth’s history and geography, if his speech here’s any guide! Certainly, his statement that “the Mayans in South America flourished eight thousand years ago” (*ie*, c6000 BC, give or take) is bunk! For one thing, the Maya inhabited Mesoamerica, in the region of latterday Central (not Southern) America (see later). For another, the Classic Period of the pre-Columbian Maya, when their civilisation actually flourished, is normally given as between 250 and 900 AD – but around 6000 BC, the Maya were rural villagers at best, thousands of years away from becoming city-builders…

■ The Doctor’s description of Monarch as “a frog with a funny head” was scripted as “a frog with an outrageous hair-do” – implying, perhaps, that Dudley had intended the ‘sea anemone’ part of the Urbankans’ make-up to manifest itself as wavy-fronded ‘hair’?

The Urbankans have visited Earth four times and taken at least one cultural representative – but now they’re coming for good. Surmising that the Doctor will seek to explore, Monarch orders Persuasion to divert him by arranging “a Recreational” – and to separate him from either Adric or Nyssa: “They will tell me more about this Doctor than he will himself.”

■ Monarch tells Persuasion that the Doctor “has a sonic device, primitive but effective” – despite not having seen said device in action! Which suggests that he must have been listening *very* carefully via the monopticon in Part One, when the Doctor shushed bigmouth Adric as the latter began to blurt out: “Doctor, don’t we have some kind of a sonic–?”

The Doctor uses his sonic screwdriver to open the door – but he and Tegan soon find themselves separated from Adric and Nyssa.

■ As scripted, the action was rather different. Originally, the Doctor asked the monopticon waiting in the Linkway if it “Wouldn’t care to show us around…?” Despite the Doctor prompting the device to escort them to a new area – “I think it’s this way, isn’t it?” – the door nearest the monopticon opened instead. “All right. If you insist,” said the Doctor, moving on. Watching on remotely, Monarch instructed: “The boy and the girl” – at which point the door closed, shutting out Adric and Nyssa. “I have high hopes for you, my young friends,” said Monarch…

While Monarch sends Enlightenment to fetch Bigon, the Doctor and Tegan arrive on a balcony overlooking the Recreation Room – where more representatives of the four Earth cultures are gathered, watching Villagra and four Mayan women dance.

■ The ‘Mayan’ music played into the Recreational was a stock music track, *Flutes of the Andes* – whose title indicates a style traditional to the mountainous South American regions historically occupied by the Incas (including latterday Bolivia, for example), not the Mesoamerica of the Maya (including the latterday Yucatán state of Southern Mexico, again for example).

> **‘The Doctor’s claim that “the Mayans in South America flourished 8000 years ago” is complete bunk!’**

■ Did Monarch take Mayan women only from Mesoamerica? There’s nothing to suggest otherwise. Equally, there’s nothing to suggest that Monarch didn’t take men only from Ancient Greece, China and Australia…

■ Speaking of whom: soon, we’ll see that the Ancient Greeks work in the Library, the Chinese in the Mobiliary, and the indigenous Australians in the Flora Chamber… but what exactly is it that Villagra’s women *do* for Monarch, aboard his ship? We’re never told. (If you’re thinking unsavoury thoughts, *The Fact of Fiction* insists that you stop.)

■ The ‘Mayan’ dancers were choreographed by former ballet dancer Sue Lefton, who’d also worked on an episode of the BBC’s notorious *The Borgias* (1981), broadcast not long before *Four to Doomsday*. Although she’s continued to work in TV and film – she was movement director on the live-action *Thunderbirds* (2004) – her theatre work has since brought her much acclaim; she’s noted for her many collaborations with Adrian Noble, former Artistic Director of the Royal Shakespeare Company.

■ One might expect the bare-chested Greek wrestler seated third in line from the left on the balcony to be shod in sandals, if anything… but no, he’s wearing white trainers!

Persuasion greets them – explaining that such Recreationals are held from time to time, as a break from work. Meanwhile, Monarch orders Bigon to resist the temptation to tell the Doctor more about the mission.

■ “If it weren’t for me, you’d still believe your Earth is flat,” Monarch tells Bigon. In fact, many followers of Bigon’s young near-contemporary Pythagoras (c570–495 BC) believed in a spherical Earth – an idea adopted by Plato (427-347 BC) and

BOWLING CHINAMEN

Early in Part Four, before Persuasion takes the recaptured TARDIS travellers to Monarch, he has the Doctor empty his pockets – producing a cricket ball: “A memento. I used to bowl a very good Chinaman,” explains the Doctor – meaning an unorthodox left-handed spin delivery named in dubious honour of one of its earliest exponents, Ellis Edgar ‘Puss’ Achong (1904-86), a West Indies player of Chinese extraction. But in *Black Orchid* (1982), three adventures hence, he’s seen to bowl with his right hand during the course of a competitive match – so perhaps he “used to” because his left’s no good in this new incarnation? (Alternatively: the Doctor’s making another unfunny reference to the Surgeons’ race, after his crass remark about Lin Futu’s name back in Part One. Let’s hope not, though.)

after him, Aristotle (384-322 BC). True to say this was cutting-edge stuff, though!

Adric and Nyssa come to a Flora Chamber – brightly-lit to encourage photosynthesis in the plants, explains Nyssa.

■ "What's that?" wonders Adric. It beggars belief that a boy who can explain $E = mc^2$ doesn't comprehend this most fundamental of biological processes, but perhaps that's the point. (Does he not yet know about the birds and the bees, either?)

■ As directed by Dudley's script, the four Botanists in the Flora Chamber are indeed played by the same four artistes (namely Bruce Callender, Abi Gouhard, Carlton Morris and Leonard Hay) who play the Aboriginal Dancers [sic] in the audience at the ongoing Recreational – since they are 'replicates [sic] of the four… in the recreation room'. Neither Adric nor Tegan would be able to clock this, of course – but it's odd that director John Black chooses not to make a point of it, perhaps with a deliberate cut between close shots of the same artistes in both locations. It is, after all, a plot point – we'll soon discover that all of Monarch's people are androids!

■ Supposedly, the production team was only able to locate one supporting artiste of indigenous Australian descent, despite the placement of a special advertisement calling for 'Aborigines, S. American Indians [sic], Greeks, Chinese' in the 12 March 1981 edition of *The Stage and Television Today*; three of the four actors featured are said to have had Caribbean heritage, therefore.

As the Doctor and Tegan watch two Chinese dragons dance, Adric and Nyssa continue into a Linkway – where the lack of oxygen forces them to don their space packs again. In a Library, they find several Greek Philosophers [sic] working at computer banks, seemingly oblivious to their presence.

■ Again, Dudley's directions required the four 'Greek "Scholars"' seen sat 'at a central console' in the Library to be 'replicates of those in the Recreational audience, two of which have yet to appear there in another guise'. Again, it's not clear why this idea was abandoned – because the Recreational and Library scenes were recorded in separate three-day blocks, perhaps? Or because the Wrestlers and Swordsmen didn't look Scholarly enough?

They're ice-cold, observes Adric; each has a shiny disc attached to the back of their hand, notices Nyssa. As Monarch watches via a monopticon, she tries to remove it – and the Greek shoves her aside.

At the Recreational, Bigon surreptitiously arranges a private meeting with the Doctor while two Greek Swordsmen take to the floor. To Enlightenment's alarm, Adric and Nyssa arrive in the Mobiliary Chamber…

■ Before their arrival in the Mobiliary, a short scene showing Adric and Nyssa in the Linkway was cut for time. Here, Adric stopped Nyssa from removing her space pack. "We were alright here last time," she insisted. "But what about in there?" he asked, as the next door opened…

The Chinese dragon dance – a firm favourite at the Recreational!

… where a Chinese Surgeon is working on another man's disc: "What do they do in here?" wonders Adric.

■ Again, Dudley directed that the four Surgeons should be 'replicates of the Chinese at the recreational'. One of them, he wrote, 'attends a vat containing a steaming, flesh-tinted substance' – meant as a further clue to the fact that the ship is peopled by androids, we presume.

At the Recreational, one of the two Swordsmen drives his blade into his opponent's chest. The spectators applaud – but Tegan, horrified, rushes out as the Aborigines begin to dance…

■ Fight arranger BH Barry had previously choreographed the Zoe/Karkus punch-up in the fourth episode of *The Mind Robber* (1968). Since then, he'd worked for the Royal Shakespeare Company… and these days, he's described as 'Broadway's premier fight director', winning a Lifetime Achievement Tony Award in 2010. Born Barry Halliday in Surrey, he once told *People* magazine how playground teasing had made him a scrapper: "I had a temper, and you know how kids will taunt you. My teeth stuck out; I was called Bre'r Rabbit. One mention. Bam! Every day I fought…"

■ Music for the indigenous Australians' dance sequence was sourced from *Adventure Presents: Quest Under Capricorn* (1963), a six-part journey through Australia's Northern Territory presented by (the young) David Attenborough. At the time of writing, the entire series was available to view as part of a special BBC iPlayer collection: *www.bbc.co.uk/iplayer/group/p00zw1jd*

The Doctor follows her to the Guest Quarters, where Bigon is waiting. The entertainment was not as it seemed, he assures them. At that moment, the Greek Swordsmen arrive in the Mobiliary, where the wounded man is laid down under a glass shield – and seemingly restored by a mechanical process, as Adric and Nyssa watch. Monarch orders them brought to him; the Swordsmen advance on the pair.

In the Guest Quarters, Bigon explains that in fact, Kurkutji was taken from Earth to Urbanka 35,000 years ago – and that Monarch has doubled the speed of the ship on each subsequent visit, which last left Urbanka 1,250 years ago.

■ Or so Tegan calculates, with impressive speed! If the journey from Urbanka to Earth now takes 1,250 Earth years, Monarch's ship last left Urbanka in the Earth year 731 AD. Very specifically, the speed of the ship only doubles *after* every journey from Earth to Urbanka, and not the other way around. In which case, Bigon was taken 1,250 years before 731 AD – *ie,* in 519 BC; but the journey to collect him began in 3019 BC. Before that, one of either Lin Futu or Villagra was taken in 5519 BC, but the journey to collect them began in 10519 BC; before that, the other of Lin Futu and Villagra was taken in 15519 BC, but the journey to collect them began in 25519 BC; and before that, Kurkutji was taken in 35519 BC, but the original journey from Urbanka to collect him began in 55519 BC. That way alone Tegan's calculation is correct, and Bigon's exactly right – Monarch's first visit was indeed more than 35,000 years ago, after a 20,000-year journey.

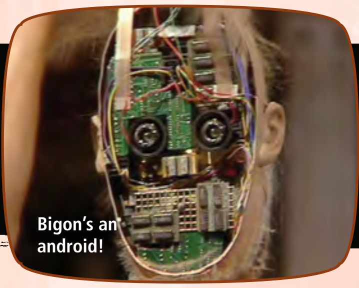
■ The question, then, is this: why is Monarch *only* able to double his ship's speed on *inward* journeys, and *never* on the schlep from Urbanka to Earth? (You'd think he'd be too busy playing with his new Earth toys to bother souping up his engines on the way back home, but on the way out he'd be bored…)

■ So: Bigon was taken in 519 BC, placing him at the dawn of the Classical period of Ancient Greece – generally given as the fifth to fourth centuries BC. As we've seen, however, 5519 BC is ridiculously early for the Princess Villagra to have been taken from a 'flourishing' Mayan civilization, let alone 15519 BC. Nor can either date be made to fit with a so-called 'Futu' dynasty, fictional or otherwise; dates for the Xia Dynasty, the first in traditional Chinese history, are usually given as c2070-1600 BC.

■ How could Dudley have got the history *so* wrong? Earlier in Part Two, the Doctor made the wild assumption that Bigon was the most recent of the Earthlings to have been taken, preceded by Lin Futu, preceded by Villagra, preceded by Kurkutji – and perhaps a wild assumption is what lies at the root of Dudley's erroneous, Western-centric chronology: the mistaken belief that the Ancient Greeks were somehow 'more advanced' than the Chinese, who were 'more advanced' than the Maya, who were 'more advanced' than indigenous Australians. A more realistic timeline ►

Exploring the spaceship.

Tegan, the Doctor and Bigon try hard to enjoy the performances.


Bigon's an android!

"This is me."

would have Monarch calling in at 800-year intervals (say). In which case: Lin Futu might be the most recent abductee (c1200 AD, around the time of the Song Dynasty); before him, Villagra (c400 AD, around the time of the flourishing of the city of Teotihuacan); before her, Bigon (c400 BC, making him a contemporary of Plato; a Platonic friend, even!); and before him, Kurkutji (c1200 BC). It's worth emphasising, though, that Kurkutji *might* have been taken from any time in this entire span: he could plausibly have been the 1200 AD abductee, for instance, and Lin Futu the first, 1,600 years earlier (*ie*, around the time of the Shang Dynasty).

"How can organic life endure that long?" wonders the Doctor – whereupon Bigon opens his toga and peels back a flap on his chest, revealing mechanical workings beneath his fake skin… and shows them a memory chip: "This is me."

Part Three

FIRST BROADCAST: 25 JANUARY 1982

Bigon explains that he, Kurkutji, Lin Futu and Villagra are more sophisticated recreations of themselves than the majority – slaves with but one motor chip, identifiable by the discs on their hands.

■ In Dudley's original, the 'discs' weren't discs, but bands worn on the right-hand wrist of all the Earthlings, bar the leaders of the four ethnic groups: 'The band is about two inches wide and about a quarter of an inch thick.'

In the Throne Room, Monarch tells Adric and Nyssa that he has overthrown the "tyranny" of the so-called 'Flesh Time' – and claims that he intends to save humankind from war and starvation.

■ Love, so Enlightenment enlightens Monarch, is "the exchange of two fantasies" – an aphorism swiped from the collected *Maximes et Pensées* (1796) of the French moralist Nicolas Chamfort (1741–94): *'L'amour, tel qu'il existe dans la Société, n'est que l'échange de deux fantaisies et le contact de deux épidermes'* ['Love, as it exists in society, is nothing but the exchange of two fantasies and the contact of two skins'].

Adric calls Monarch's achievement "a miracle". Meanwhile, the Doctor learns that Monarch means to invade the Earth for its silicon ("All the chips he wants") and its carbon, too.

■ "Of course! That's it…" realises the Doctor. As scripted, he gave the Bertie Wooster-ish exclamation: "By George, that's it!"

■ Silicon is indeed "One of the biggest components of the Earth's crust" – but it's also one of most common elements in the entire universe! Subsequent references to fossilisation and carbon imply that what Monarch's really after is Earth's fossil fuels – oil and gas.

Tegan and Adric have a frank exchange of words!

> 'Love being "the exchange of two fantasies" is an aphorism from the French moralist Nicolas Chamfort.'

According to Bigon, Monarch intends to replace the population of Earth with his own – having used the travellers to convince the people of Earth that he means them no harm. Then he'll use an Urbankan poison, stored in the Mobiliary, against them.

It was Monarch who destroyed Urbanka – by exhausting its minerals, then polluting it with his technology.

■ "The pollution destroyed the ozone layer and left ultraviolet light to scorch Urbanka," claims Bigon. Dudley's script may be fuddy-duddy about fashion, culturally ignorant and (at best) unenlightened in its racial politics – but it's worth flagging up what *The Fact of Fiction* believes to be *Doctor Who*'s first direct reference to the catastrophic consequences of ozone layer depletion, inserted by the former producer of the BBC's early 1970s 'sci-fact' thriller series *Doomwatch*.

Monarch's researches are intend to discover the secret of faster-than-light travel; he believes that he travels backwards in time, beyond the Big Bang, he'll meet himself – and prove his divinity. To Nyssa's dismay, Adric tells Monarch how the TARDIS is bigger inside than out… and Monarch sends him to ask the Doctor if he could look inside it. He has "other plans" for Nyssa, however…

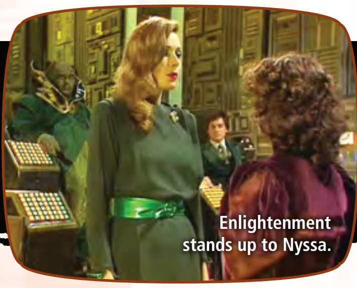
A fail-safe mechanism in Bigon's circuits prevents him from acting aggressively against Monarch. The Doctor cannot simply appear to co-operate, warns Bigon; soon, their memories will be recorded under hypnosis, whereupon their bodies will be disposed of… and they'll be remade as androids.

■ Describing the process, Bigon relates how the human body is "disposed of" prior to Monarch's subjects being "remade as I". As scripted, he continued: "You are then given your reasoning and motor circuits."

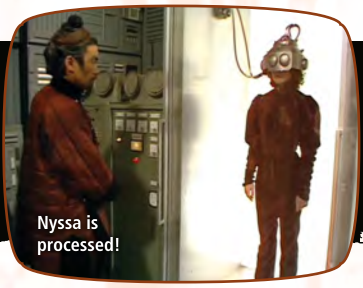
Tegan is desperate to get away and warn the people of Earth – but the Doctor wants Bigon to show him more of the ship. Leaving Tegan behind, the Doctor disables a monopticon by using his sonic screwdriver to reverse its magnetic field. In the Throne Room, Enlightenment has put Nyssa under hypnosis – and has her taken to the Mobiliary…

■ The two Greek warriors who lead Nyssa out of the Throne Room do so *without* the helmets they're seen to have suddenly acquired in the subsequent shot in the Linkway!

Persuasion notifies Monarch about the disabled monopticon – the Doctor's work, Monarch surmises. They watch as Bigon shows him the Philosophers in the Library, all of whom are working on Monarch's faster-than-light scheme. Nyssa is taken to a cubicle in the Mobiliary, where Lin Futu's men force her under a headset… and a five-minute process begins.



Enlightenment stands up to Nyssa.



Nyssa is processed!

The deadliest creature in *Four to Doomsday*!

Tegan attempts to fly the TARDIS.

■ When Nyssa's Greek escorts arrive at the Mobiliary, they're again without the helmets they so strangely acquired *en route*!

■ Stage directions merely required electrodes to be attached to Nyssa's forehead – not for a full half-headset to be placed on her bonce, as seen on screen.

Looking for the Doctor, Adric arrives at the Guest Quarters, where he tells Tegan that the Urbankans are benevolent. But Tegan wants only to return to the TARDIS and go to warn Earth; they tussle over the TARDIS key, and Tegan rushes out – not realising that Adric has been accidentally KOd.

Meanwhile, Bigon has brought the Doctor to the Flora Chamber – where Monarch keeps frogs, the source of the Urbankan poison. The Urbankans watch as Tegan enters the TARDIS… but Monarch is certain she cannot pilot it.

■ He's right, of course! In his novelisation, Dicks takes the trouble to make sense of Tegan's thought processes: 'With a sudden surge of hope, she remembered that Adric had already programmed the TARDIS to take them to Earth when Monarch's ship had somehow diverted them.' She presumes, therefore, that those settings are still locked in – so: 'If she could simply get the TARDIS to take off, there was at least a chance that the journey to Earth, perhaps even the landing as well, would take place automatically.'

In the Mobiliary, Bigon shows the Doctor drawers containing the microchipped Urbankans… but Lin Futu, listening in, hears Bigon declare that they must be destroyed. As Tegan tries and fails to operate the TARDIS, Bigon spots Nyssa in the cabinet; he and the Doctor pull her out.

Meanwhile, Lin Futu reports Bigon's words to Monarch – who sends Persuasion to 'de-circuit' Bigon, and destroy the Doctor.

■ The other ethnic leaders have been corrupted by the promise of Earthly power, Bigon tells the Doctor – but: "In a civilised world, there is no substitute for democracy." Ancient Athens was indeed the birthplace of modern democracy – but the word, formed from *dêmos* ('people') and *krátos* ('force') isn't recorded before the fifth century BC! Bigon, as we've seen, was abducted in 519 BC – the best part of a decade before Hippias, last of the sons of the tyrant king Peisistratus, was expelled from Athens.

The Doctor resolves to get to the TARDIS and warn Earth. Bigon wonders if the Surgeons' circuits could be altered; hearing this, Nyssa asks to borrow the Doctor's sonic screwdriver… and his pencil. Suddenly, the recovered Adric rushes in, warning the Doctor that Tegan is attempting to move the TARDIS. But then Persuasion arrives, alongside Lin Futu and two Swordsmen – who grab hold of the Doctor.

The Doctor is restrained!

WHERE ELSE HAVE I SEEN…?

STRATFORD JOHNS
(1925-2002)

Monarch

TV appearances include: *The Avengers: The Frighteners* (1961) as Sir Thomas Weller/ *Legacy of Death* (1968) as Sidney Street; *Z Cars* (various, 1962-65)/*Softly, Softly* (1966-69)/*Softly, Softly: Taskforce* (various, 1969-72)/*Barlow At Large* (1971-74)/ *Jack the Ripper* (1973)/*Barlow* (1975)/ *Second Verdict* (1976) all as DCI/DCS Barlow; *Department S: The Man in the Elegant Room* (1969) as Paul Trenton; *I, Claudius: Some Justice* (1976) as Piso; *Blake's 7: Games* (1981) as Belkov; *Neverwhere: Earl's Court to Islington* (1996) as Mr Stockton. Film appearances include: *The Plank* (1967) as Station Sergeant; *The Fiendish Plot of Dr Fu Manchu* (1980) as Ismail; *The Lair of the White Worm* (1988) as Peters.

BURT KWOUK (1930-)

Lin Futu

Doctor Who appearances: *Loups-Garoux* [Big Finish audio drama, 2001] as Dr Hayashi. TV appearances include: *Hancock's Half Hour: How to Win Money and Influence People* (1957) as First Japanese; *The Avengers: Kill the King* (1961) as King Tenuphon/ *Lobster Quadrille* (1964) as Mason/ *The Cybernauts* (1965) as Tusamo; *Danger Man: The Journey Ends Halfway* (1961) as Tai/*The Actor* (1961) as Chen Tung/*You're Not in Any Trouble, Are You?* (1965) as Masan/*A Very Dangerous Game* (1965) as Khim/*Koroshi* (1967) as Tanaka; *Out of the Unknown: Sucker Bait* (1965) as Novee; *The Champions: The Beginning* (1968) as Chinese Major; *Jason King: Every Picture Tells a Story* (1972) as Lee Chang; *The Tomorrow People: The Lost Gods* (1978) as Matsu Tan; *Tenko* (various, 1981-84) as Captain/ Major Yamauchi; *Hammer House of Mystery and Suspense: Mark of the Devil* (1984) as Hai Lee; *Space Precinct: Protect and Survive* (1994) as Slik Ostrasky; *Last of the Summer Wine* (2002-10) as Entwistle. Film appearances include: *Goldfinger* (1964) as Mr Ling; *A Shot in the Dark* (1964)/*The Return of the Pink Panther* (1975)/*The Pink Panther Strikes Again* (1976)/*Revenge of the Pink Panther* (1978)/*Trail of the Pink Panther* (1982)/*Curse of the Pink Panther* (1983)/ *Son of the Pink Panther* (1993) all as Kato/Cato; *Curse of the Fly* (1965) as Tai; *The Brides of Fu Manchu* (1966) as Feng; *You Only Live Twice* (1967) as SPECTRE 3; *Rollerball* (1975) as Japanese Doctor; *The Fiendish Plot of Dr Fu Manchu* (1980) as Fu Manchu's Servant.

PHILIP LOCKE (1928-2004)

Bigon

TV appearances include: *The Avengers: The Frighteners* (1961) as Moxon/ *Mandrake* (1964) as Roy Hopkins/ *From Venus with Love* (1967) as Dr Henry Primble; *The Champions: The Body Snatchers* (1969) as Yeats; *Department S: The Perfect Operation* (1969) as Topek; *Pennies from Heaven: Says My Heart* (1978) as Farmer; *The Omega Factor: Double Vision* (1979) as Vashrevsky; *Codename Icarus* (1981) as John Doll; *The Box of Delights: Beware of Yesterday* (1984) as Arnold of Todi; *The Comic Strip Presents…: Mr Jolly Lives Next Door* (1988) as Sir Larry; *Inspector Morse: Who Killed Harry Field?* (1991) as Freddie Mortimer. Film appearances include: *Thunderball* (1965) as Vargas.

■ "Take them!" Persuasion orders the androids – but is there a slight smirk on the Doctor's face at this point? On the DVD commentary, Janet Fielding recalls this as "a prime corpsing moment…"

Tegan finally succeeds in operating the TARDIS; Monarch watches it dematerialise from the Control Room. Bigon is dragged away for 'de-circuiting'. The Doctor is forced to his knees while one of the Swordsmen prepares to carry out Persuasion's order – and decapitate him.

■ Likewise: in the final profile shot of the about-to-be-beheaded Doctor… is that the glimmer of a grin on Peter Davison's chops, before the camera tilts up?

Part Four
FIRST BROADCAST: 26 JANUARY 1982

Nyssa touches the Swordsman's hand disc with screwdriver and pencil – the graphite in the latter conducting the electrical charge in the former, causing a short-circuit in the disc. She freezes Adric's captor likewise – and when Persuasion menaces the Doctor with a weapon, Adric intervenes, telling Monarch (via a monopticon) that he cannot join them if any harm is done to the Doctor.

■ As scripted, Monarch praised Nyssa's resourcefulness: 'Admirable! Admirable!' he told Enlightenment. Adric's bravery, too, was lauded: "Oh, splendid boy! Oh, upright boy!" he cried.

■ Originally, after Monarch instructed Persuasion to confiscate the Doctor's sonic device, he added: "It seems to be the only weapon he has, but check, please."

In the TARDIS, Tegan activates the scanner – and sees she's materialised it outside the Urbankan vessel.

■ But how? In his novelisation, Dicks explains, slightly desperately: 'Tegan had failed to apply the necessary power boost at the moment of take-off, and the TARDIS had materialised in space not far from the spaceship's hull. Now it was trapped in the spaceship's forcefield.'

***En route* to the Throne Room with Persuasion, the Doctor sees his Ship hanging in space.**

■ "Yes, Doctor, the poor are always with us…" begins Persuasion – paraphrasing, strangely, a scene described in three of the Gospels of the New Testament, in which Jesus Christ shushes his disciples, who've been grumbling at the perceived waste of a foot ointment that could have been sold to the poor: "For ye have the poor always with you; but me ye have not always…" (*Matthew 26:11*; see also *Mark 14:7* and *John 12:8*). But why should these verses leap into Persuasion's mechanical mind? Perhaps, since Monarch believes himself to be God, he's taken up Bible studies…

■ In Dudley's original, prior to the Doctor's arrival in the Throne Room, Monarch and Enlightenment were also to be seen watching the TARDIS suspended in space. "Observe," said ►

◄ Monarch. “The Doctor’s puny machine cannot break from my force-field. He is no threat to me. He is mischievous, but no threat.” The “boy Adric” would be invaluable, however: “He will convince the Earthlings that I come for their good.”

Monarch tells the Doctor that he proposes to keep Nyssa his hostage: “Beware you’re not the cause of her destruction.” Persuasion returns Nyssa to Lin Futu, who will place her under sedation. While his monopticons are restored, Monarch calls for a Recreational…
■ The Doctor and Adric leave – whereupon Monarch remarks to Enlightenment: “The boy Adric cannot fail to be with me now.” As scripted, he fished for a compliment: “You must admit, Enlightenment, that that was brilliantly handled.” Enlightenment obliged him: “Willingly, your Majesty.”

Meanwhile, Tegan studies the TARDIS Handbook.
■ This particular black-bound volume (marked ‘TARDIS – HANDBOOK – TYPE 40’) was first consulted by the Fourth Doctor in *The Pirate Planet* (1978), and again in *The Horns of Nimon* (1979-80); but the Sixth Doctor will have acquired a different edition (marked ‘TARDIS – TYPE 40 – HANDBOOK’) by the time of *Vengeance on Varos* (1985).
■ “Pommie mumbo jumbo,” moans Tegan – who, as scripted, continued: “Why can’t they write technical books in English? Like the Japanese?”

The de-circuited Bigon watches blankly as it begins. Meanwhile, the Doctor is in the Guest Quarters, loudly telling Adric that he may have been mistaken about Monarch: “All great leaders have to be ruthless…”
■ Dicks has it that Adric hasn’t merely been gulled by Monarch – he’s brought about the boy’s ‘instant conversion’ by other means: ‘It wasn’t hypnotism, thought the Doctor, nothing so simple as that. It was a kind of direct, personal domination, as though Monarch had been able to reach inside Adric’s mind and actually change his way of thinking. There seemed to be some extraordinary link between them…’

Monarch is watching as the Doctor announces his intention to make his peace with him…
■ As scripted, the Doctor elaborated further on his apparent change of heart: “I’m not given to exaggeration, Adric, but do you know, a blinding revelation has come to me… like a vision… Monarch is the greatest being in the universe as we know it.” This was to be followed by a cut to the Throne Room, where Enlightenment bowed low before Monarch, who was ‘shaking ecstatically’ to hear the Doctor’s words.

… but when the Doctor and Adric arrive to watch the Recreational, the Doctor surreptitiously tells his companion that the poison in the Mobiliary is proof of Monarch’s real intentions. The Doctor shams exhaustion, and they retire to the Mobiliary… where the Doctor persuades Lin Futu that Monarch won’t honour his promise to allow him to lead his people on Earth. Plotting to re-circuit Bigon, he asks for the dragon dance to be next in the Recreational… to which the Doctor and Adric soon return, smuggling Bigon out beneath the canopy of one of the dragons.
■ The origin of the black dragon costume may be briefly discerned as it exits the Recreational – for what’s that written in white on its shoulder? Why, only the legend ‘TSAN KUNG FU CLUB’! It’s seen again in the Mobiliary, just after the Doctor, Adric and Bigon emerge from under its canopy.
■ Also: *en route*, in the Linkway, the head of the other dragon jerks up – exposing the first of the T-shirted dragon dancers beneath!

Stratford Johns is made up to become the frog-like Monarch.

‘For the Doctor’s frail body to endure the vacuum of space would seem to be beyond improbable!’

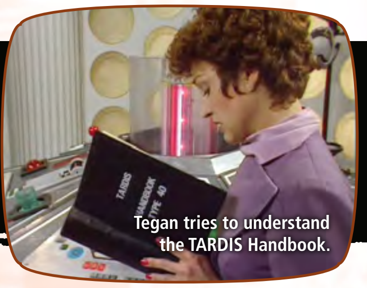
Back in the Mobiliary, the Doctor wakes Nyssa… and soon, Bigon’s circuits are restored. Bigon intends to summon Kurkutji and Villagra, to tell them the truth. The Doctor proposes to access his TARDIS at the end of a lifeline, via one of the spaceship hatches…
■ Since the Doctor will need Adric’s help, Lin Futu brings the boy a spacesuit – which, he claims, is used for repairs topsides, since: “Our lubrication freezes and our joints seize up.” Note, that androids can’t effectively function outside the ship…

Bigon recalls how any collective activity jams the androids’ circuits – a fail-safe built in to preclude revolt. And so: all of the ethnic groups begin to participate in a simultaneous Recreational.
■ The music played into the free-for-all Recreational was an excerpt from Marc Wilkinson’s score for the National Theatre’s original production of *The Royal Hunt of the Sun* (1964) – Peter Shaffer’s play about the Spanish conquest of the Incan Empire, set in sixteenth-century Peru.

Monarch orders them to cease, but Control reports that the androids’ motor circuits are jammed. Realising the Doctor is responsible, he orders Persuasion to kill him. Persuasion enters the Linkway beside Hatch Nine, from where the Doctor is struggling to reach the TARDIS, attached to a lifeline.
■ Supposedly, director John Black had intended for these scenes to be slowed down in post-production, to help convey the illusion of zero gravity. In the event, the episode was found to be over-running as it stood… and the plan was abandoned.

He shoots at Adric, but misses… and the pair end up grappling.
■ Persuasion’s joints would appear to be in full working order, note! Evidently, the Doctor needed someone to assist him here – but wouldn’t it have been more interesting if there *hadn’t* been a spacesuit to hand, and Bigon (say) had volunteered to help – despite the fact that it’d finish him off?

Returning, the Doctor reaches into Persuasion’s chest… and flings his chip into space, as Monarch watches.

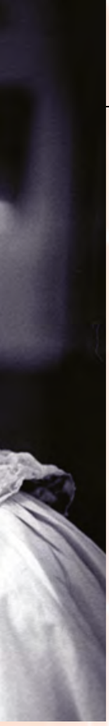


Tegan tries to understand the TARDIS Handbook.

The Doctor takes the scientific solution!

Monarch is cut down to size!

Nyssa decides to skip the next story.



■ In Dudley's original directions, the Doctor instead smashed Persuasion's circuits against a bulkhead.

The Doctor is again attempting to reach the TARDIS when Enlightenment arrives.

■ Despite the sub-zero temperature, Persuasion's joints would seem to be working very nicely, too!

Blasting Adric down, she unties the Doctor's lifeline, casting him adrift.

■ Originally, Enlightenment was scripted to call out, "Farewell, Doctor!" at this point – and it was the sound of her voice that brought Adric out of his stunned stupor. Someone realised that sound doesn't travel in a vacuum, and her line was eliminated. But why didn't that unknown someone query the physics of pretty much everything else in this sequence...?

Adric recovers... and manages to tear out Enlightenment's chip.

■ Exit Enlightenment, then – but can it be coincidence that the following year she featured as Caroline Fisher, future sister-in-law to Peter Davison's Tristan Farnon, in a special Christmas Day edition of long-running veterinarian saga *All Creatures Great and Small* (1983), directed by none other than Terence Dudley?

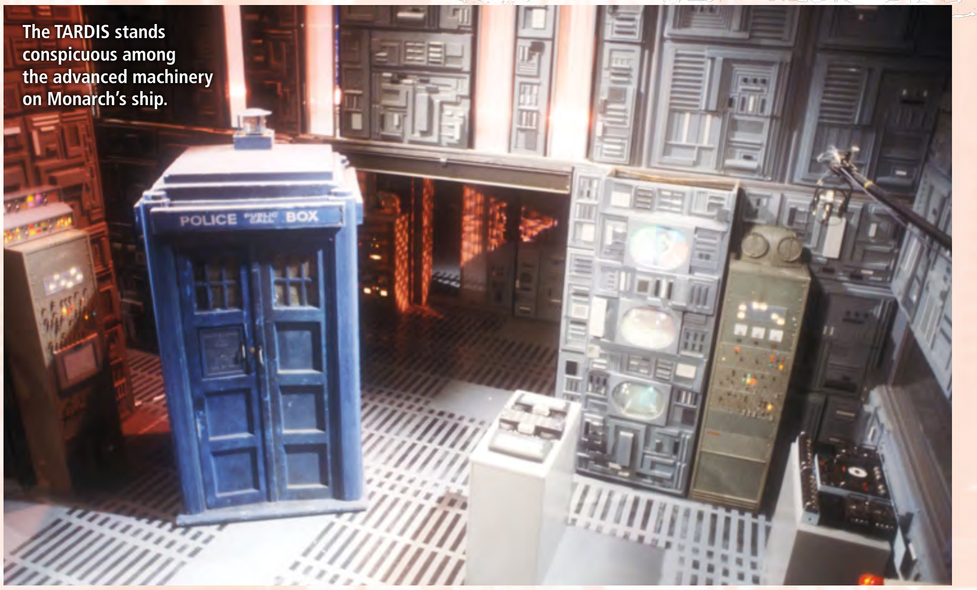
The Doctor produces a cricket ball from his pocket, which he throws at the hull of the ship. He catches it on the rebound... and the momentum is sufficient to propel him to the door of the TARDIS.

■ The Fifth Doctor's cricketing image was determined by Tuesday 10 February 1981 – four weeks and a day after Dudley's first draft scripts were delivered. Would it be unreasonable, then, to speculate that this 'cricket ball' sequence could have been a relatively late addition? (Dudley's first draft scripts aren't known to still exist, alas.)

■ It's not new to observe that the act of throwing the ball ought to have caused the Doctor himself to spin backwards, in a Newtonian 'equal and opposite reaction'; likewise, his stated ability to endure a sub-zero environment for six minutes is all very well, but for any frail body to endure the vacuum of space without the protection of a pressurised suit would appear to be beyond improbable. How can any of this be? Flicking back through the pages of Terrance Dicks' novelisation, we're reminded of how he'd told us that the TARDIS had materialised in space not far from the spaceship's hull: 'Now it was trapped in the spaceship's forcefield.' If all of the above actions and reactions (or lack thereof) are taking place within the bounds of an alien forcefield, might we not use the internal quirks of that forcefield to explain it all away...?

Tegan watches as he operates the controls...

■ By the time the Doctor finally accesses the TARDIS, so Dicks has it, Tegan has 'undergone every conceivable emotion'. At one stage, she'd 'erupted into hysterical rage, snatching off her shoes throwing them to the ground [sic] and jumping up and down on them'; but eventually she'd 'slumped to the floor in a kind of despairing coma'. With plenty of food and water in the TARDIS, she thinks: 'She would stay here, all alone until she grew old and died...'



The TARDIS stands conspicuous among the advanced machinery on Monarch's ship.

... and the TARDIS materialises on the floor of the packed Recreation Room just as Monarch is making his way in. Monarch orders Control to shut off the life support. Carrying two space packs, the Doctor and Tegan rush to the Mobiliary...

■ ... leaving the TARDIS door open – and, more to the point, leaving Monarch free to access the TARDIS, should he so desire!

... where Lin Futu assembles a second spacesuit helmet, for the Doctor's use. The Doctor asks Bigon if he can change the course of the ship, to return to Urbanka... then collects the canister of Monarch's poison, claiming he wants to analyse it.

But when the travellers return to the Recreation Room, they find Monarch outside the TARDIS, pointing a gun.

■ Presumably, the TARDIS doors have again activated of their own accord, as they did in Part One – because here, we see that the exterior door has somehow contrived to close itself between scenes (to protect itself against Monarch, perhaps?).

The Doctor hurls the poison canister into Monarch's face.

■ In the Target telling, it's Adric who hurls the poison flask at Monarch – perhaps to show Adric rejecting Monarch's domination of his psyche, as set up earlier in Dicks' book?

The canister of poison shatters, causing Monarch to shrink instantaneously; the Doctor then traps the tiny alien under his spacesuit helmet.

■ Dudley imagined the helmet moving about, with the mini-Monarch beneath!

■ Earlier, Bigon cautioned the Doctor that just one-trillionth of a gramme of Monarch's poison would "reduce you to the size of a grain of salt." Clearly, it affects Urbankans differently, since a whole flaskful has only reduced Monarch to the size of a small splat! But why should a poison secreted in one of the Urbankans' own glands, weaponised or otherwise, affect an Urbankan at all...?

Monarch, therefore, was at least part-organic; in the Flesh Time still.

■ Monarch needs the atmosphere as much as they do, explains the Doctor: "Hence the Flora chamber." In addition, Dicks has the Doctor ask: "Didn't you notice how there was always air in the throne room? He never left it!" (Not strictly true – but the Doctor didn't see Monarch fail to access the TARDIS in Part One, of course!)

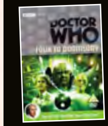
■ The last-minute reveal that Monarch is still in the Flesh Time indicates that he must be impossibly ancient – more than 57,500 years old, in *The Fact of Fiction*'s estimation! How? Dicks has the Doctor declare, quite casually, that Monarch "must have discovered some way of artificially prolonging his life, without giving up his body" – and leaves it at that. But still: more than 57 and a half thousand years old? No wonder Monarch believed himself to be God. (Then again: for all we know, perhaps He is...?)

Bigon claims that the androids will go on to another planet, and start again. The TARDIS dematerialises, again *en route* to Heathrow – but then, quite suddenly, Nyssa collapses...

■ At the beginning of the subsequent adventure, *Kinda* (1982), we'll learn that Nyssa has fainted (twice) as a consequence of "mild mental disorientation" – but we never learn why she became so disoriented! Wild speculation, of course, but what if Terrance Dicks was right, and Monarch gulled Adric by some not-quite-hypnosis, back in Part Three? A process that Nyssa, who was with Adric at that point, and who appears to be sensitive to psychic influence (as seen in *Time-Flight*, 1982), unconsciously resisted – right up until the moment she was removed from Monarch's presence? Whereupon her exhausted psyche shut off her conscious brain, to recover...?

Well, it makes about as much sense as almost anything else in *Four to Doomsday*! DWM

FURTHER INFO



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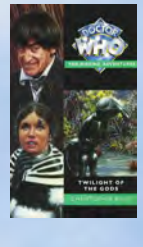

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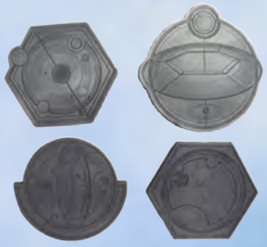

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Doctor Who is now being enjoyed by a whole new generation. But it feels different this time…

Sharing the love

It's only natural to want to share your favourite thing in the world with your loved ones. But how to go about it…?

BY **JACQUELINE RAYNER**

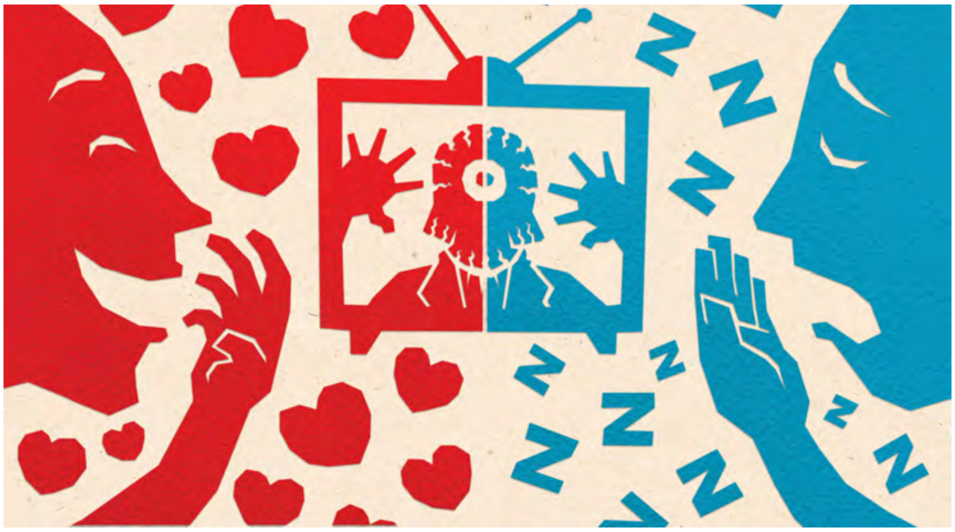

ILLUSTRATION: **JAMIE LENMAN**

'Only once a friend is comfortable can you break out *City of Death*…'

Getting someone to share your interests. You may be convinced they'd adore what you adore if you could just persuade them to invest a little time in it. They are less convinced. Thus you have a barrier of scepticism to get over in the first place. It's a tough job.

Back in my university days, my then-boyfriend was a regular watcher of *Prisoner: Cell Block H*. He didn't make me watch it, or try to convince me I'd love it, but I was there and it was on, so I sort of watched. I spent the first three or four episodes mocking it mercilessly. But a strange thing happened. I found myself asking questions about it. Wanting to know backgrounds. And without my quite realising it was happening, I became an absolute die-hard fan. Still am. (I splurged my first lot of royalties from writing *Doctor Who* books on the complete series on DVD. It actually came in a security briefcase. Take that, *Trial of a Time Lord* video tin!) Conversely, many years later, another boyfriend expressed his willingness to be exposed to *P:CBH* due to my love of it. Having expounded at some length on its brilliance, I turned on the telly. Unfortunately, it turned out the scheduled episode was The Worst Episode Ever: pretty much 50 minutes of footage of a boat. We never tried that again.

There are good ways and bad ways of exposing someone to a programme you love. Here are my hints and tips on introducing a loved one to *Doctor Who*. (*Nb* I'm concentrating on exposing people to pre-1996 *Who*. Post-2005 doesn't need quite so much effort, as it's made for people with today's viewing habits. Getting someone to sit through a Pertwee seven-parter is a much bigger ask. And let's not even think about black and white at this stage…)

1. Don't talk it up beforehand. The more you say how great it is, the more you're heading for a fall. Introduce it casually, almost by (a possibly carefully contrived) accident.
2. Don't show them the best episodes straightaway. Most things take a while to get into, it's rare to adore something from the get-go. Imagine them mocking *The Talons of Weng-Chiang* or *Kinda*, and knowing there's nowhere to go but down. Once you're sure they're comfortable with the set-up and characters you can break out *City of Death*, but not before.
3. But don't start with any really terrible episodes either. 'So bad it's funny' is okay, but 'so bad it's boring' isn't. *The Monster of Peladon* and *Underworld* need to stay hidden for as long as possible.
4. Find a story that has a hook to something they're into. If they're an eco-warrior, show them *The Green Death*. If they're into vampires, show them *State of Decay*. If they're an agronomist, show them *The Trial of a Time Lord* Parts Nine to Twelve.
5. If it's a show about something they like but which gets it a bit wrong, even better. They will pay more attention looking for things to call it out on.
6. Short is good. You may rightly consider *The War Games* to be a masterpiece, but it's probably – shall we say, overambitious? – to expect a non-fan to sit down to four hours of Patrick Troughton running around various muddy locations in one go.

So, where did this inspiration come from? Well. You may recall that Non-Fan Twin is actually a pretty big fan of post-2005 *Who* these days. But the 1960s, 70s and 80s are still off the menu. However…

Non-Fan Twin has recently become interested in Greek myths. He's reading books of myths, making up his own stories, challenging me to Greek myths quizzes after school. I've been holding my own, just about, thanks to (a) having a dim and distant interest in mythology myself, (b) having read Agatha Christie's *The Labours of Hercules*, and (c) knowing a Stephen Fry Orpheus and Eurydice sketch off by heart. Anyway, he is heavily into this stuff right now. And I was having the first inklings of a plan involving *The Time Monster*, when the following incidents happened.

Incident 1: on the story of Theseus and the Minotaur. 'You known what would make this really cool? If the Minotaur had laser horns!'

Incident 2: on the myth-story he's writing at the moment. 'My hero is a really brave prince called Seth.'

"I've got something you might like to see…" I told him.

So, last night, in accordance with point 4, *The Horns of Nimon* came off the shelf. (That's also point 2 covered, plus point 3 although your mileage may vary.) "A lot of people don't like this story," I said. "They think it's too silly." (See point 1. But I know he likes silly, so it's sort of lowering and raising his expectations at the same time. Oh, such maternal cunning!)

So, how did it go? Well, he almost jumped out of his seat when he found out the 'hero' was called Seth, just like his hero. And when we got to the laser horns – it'd be fair to say that was a big hit. He loved the Doctor being silly and clever at the same time ("he's a bit like Dumbledore"), and cheered at the appearance of K9. And my point 5? Well, he was pretty indignant that there weren't 12 tributes, that the labyrinth wasn't pitch black, that the Doctor used star stickers instead of string to mark his path, and that there was no Ariadne equivalent (unless Romana counts). But that actually got him more into it. And point 6? Well, we got through three episodes before bedtime. Will he want to watch Part Four tonight? Will he want to move onto some more stories? Only time will tell if my experiment really is a success… **DWM**

The DWM review

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The Legends of River Song

It's been a bountiful period for fans of Professor River Song, what with her show-stealing TV return at Christmas, and her growing portfolio of recent audio appearances for Big Finish. River's renaissance continues with *The Legends of River Song*, a new Ebook from BBC Books, containing five stories of hell in high heels, torn from the pages of that famous diary.

WRITTEN BY Jenny T Colgan, Jacqueline Rayner, Steve Lyons, Guy Adams, Andrew Lane

Jenny T Colgan's opener, *Picnic at Asgard*, kicks proceedings off in rollicking style. At first look, it's what might have happened in *Doctor Who* at Christmas 2012 had it been allocated the whole of BBC Drama's budget for the next couple of years – taking one of Steven Moffat's throwaway lines from River's early days and fleshing it out into an epic romp, as the Eleventh Doctor and River visit a fantastical theme park and all hell breaks loose. Colgan nails their voices perfectly, and their dialogue flies off the page – but it's River's troubled inner monologue as she wonders if she could ever be a parent that gives the story its soul.

Suspicious Minds by Jacqueline Rayner is a little more light-hearted, telling the tale of River's decades-long friendship with an Auton, left over from the Nestene invasion attempts of the 70s, who has adopted the form and mannerisms of Elvis Presley. The Doctor arrives, and insists that the plastic King needs to be deactivated, so they take him to The Meadows, an insect sanctuary with a difference, as a final trip out. It's funny and touching, but with a healthy dose of body horror when River learns how the grass stays so green.

The Doctor starts off very much as a co-star, but River's leading man's influence fades gradually over the five tales, being more of a cameo in Steve Lyons' *A Gamble with Time*, where he calls upon her to intervene in the life of an ordinary man caught in a time paradox by an alien investor in 'Futures'. He sits out the last two tales altogether, and although the Eleventh Doctor's presence is still felt, this is River's show – and she benefits from a bit of space.

Death in New Venice by Guy Adams has River acting as a consultant for a company building a high-tech replica of Venice, by nipping back and forward in time and interfacing with the miracle substance WishCrete, which faithfully recreates it. There's office politics and ghosts in the machine to deal with, and some great black humour rubs shoulders with some inventively grisly deaths.

River of Time by Andrew Lane rounds off the book, with River in her more familiar guise as archaeologist, investigating the presence of a familiar-looking police box on the former homeworld of the Querm – a giant insectoid race that once fought alongside the Time Lords. Lane's story is the eeriest of the bunch, with nightmarish imagery set off nicely by River's delightfully catty descriptions of her harassed prison governor.

It's surprising that a book based on River's diary has taken this long to emerge. This collection is well worth the wait, and hopefully won't be the last. More spoilers, please.

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The War Doctor Volume Two: Infernal Devices

WRITTEN BY John Dorney, Phil Mulryne, Matt Fitton

STARRING

John Hurt	The Doctor
Jacqueline Pearce	Cardinal Ollistra
David Warner	Shadovar
Jamie Newall	Co-ordinator Jarad
Zoë Tapper	Collis
Jaye Griffiths	Daylin
Nicholas Briggs	The Daleks

It has been suggested, most notably by the philosopher Thomas Hobbes, that war is the natural state of man. War is likely being waged somewhere in the universe at any given time. This idea has inspired science-fiction writers for decades, yet all of the previously published tales of interstellar conflict pale in comparison and size to the magnitude of the Time War. For that was the war that brought two of the greatest civilisations in the cosmos to the brink of extinction; it ravaged planets, solar systems and entire galaxies, making heroes, martyrs and villains of the most unlikely of souls. This was also the war that caused the Doctor to forsake his own identity. *Infernal Devices* continues the story of the Doctor's 'fall from grace' as he's once again forced to make the choices that no-one should have to make and forced to do things of which no-one else is capable.

Comprised of three linked stories, *Infernal Devices* places the Doctor in direct conflict with Cardinal Ollistra, who is both his commander and his nemesis. In *Legion of the Lost,* the Doctor is transported back to an era before the Time Lords. He uncovers an insidious scheme – involving elder beings from another universe and their Technomancer priests – designed to give Gallifreyan forces an unstoppable advantage.

Following his small 'victory', and in the custody of Ollistra having been branded a war criminal, *A Thing of Guile* finds the Doctor taking his lead from Odysseus in order to locate and destroy a Dalek secret 'weapon' programme.

Having escaped his would-be gaoler, he finds himself caught in *The Neverwhen*, an unending battle on a world where time has become fluid. Surrounded by wanton carnage and senseless brutality, he unwillingly submits to fate and does the only thing he can. He sacrifices his dignity and ideals to do the 'right' thing in the face of the

The Doctor goes to war.

> **'John Hurt's battered, tired and broken War Doctor really comes into his own...'**

insurmountable nature of both the Daleks and his own people.

John Hurt's battered, tired and broken War Doctor, given a foil to play off in the form of the crafty and venomous Ollistra, portrayed with delightful abandon by Jacqueline Pearce, really comes into his own during *Infernal Devices*. Tormented and tortured by the decisions he has to make and the role he's compelled to play, he is slowly but surely assuming the mantle of the man who will one day end the war. His relationship with Ollistra assumes centre stage, acting as a metaphor for the reality of war and the parts that the individual and the state play in its execution, the Doctor being the former and Ollistra, the latter.

Infernal Devices questions the essence of struggle and hostility and how those compelled to indulge in them are altered by their effects and consequences. Brutal and unflinching, it isn't afraid to dispose of characters who the audience wrongly assume will go on to become major players, reinforcing the truism that everyone is just a staser blast away from the grave. The supporting cast is excellent, with David Warner's vicious and withering turn as the mad priest Shadovar, Robert Hands dutiful and determined Solex, and Jamie Newall's cowardly – but likeable and officious – Jarad standing tall in a field of fine performances.

Its scope and grandiose scale transform *Infernal Devices* into the kind of monumental and gargantuan space opera that this apocalyptic conflict was always supposed to be. Welcome to the Time War. **TIM CUNDLE**

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PETER DAVISON, JANET FIELDING AND SARAH SUTTON in
AQUITAINE
by SIMON BARNARD AND PAUL MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG
FULL CAST AUDIO DRAMA

The Fifth Doctor's current adventures with Tegan and Nyssa are doing a good job of remixing parts of 1983's Season Twenty into something with a little more bite. *The Waters of Amsterdam* both followed up and defied *Arc of Infinity* by actually making good use of both that story's leads and location. *Aquitaine* borrows the idea of a *Marie Celeste* in space from *Mawdryn Undead*, and there's some clever stuff with time thrown in, but that's where the comparisons end.

WRITTEN BY Simon Barnard & Paul Morris

STARRING

Peter Davison	The Doctor
Sarah Sutton	Nyssa
Janet Fielding	Tegan
Matthew Cottle	Hargreaves
Harry Myers	Dr Sergei Akunin
Nina Sosanya	Captain Anna Maynard
Gerald Kyd	Lt Maurizio Savinio
Danusia Samal	Lt Freya Jennings

Answering a distress signal, the TARDIS arrives on the spaceship *Aquitaine*, greeted by Hargreaves, the computer that maintains the ship through various droids. Hargreaves (wonderfully played by Matthew Cottle) is an endearingly chirpy Jeeves character. He diligently cooks, cleans, waters the plants, and deploys mood lighting for his crew while calmly keeping the ship from slipping into a nearby black hole. But the crew members are all missing. There's nothing alive here, except the plants, and the ghostly voices. He's stuck in a routine of tidying up after people who aren't there. He's happy to have the company of the TARDIS crew, but they're quickly separated, and Nyssa has the umpteenth indignity heaped on her when she falls foul of some hostile plant life and ends up fighting for her life. Just to make things worse, Hargreaves keeps glitching, and forgetting who everyone is.

Aquitaine is unusual in that the guest cast (Hargreaves aside) plays second fiddle to the story. Nina Sosanya and Harry Myers put in strong performances, but *Aquitaine* isn't really their show. Simon Barnard and Paul Morris' script uses the notion of a ghost ship very well, riffing on hard sci-fi concepts that are not only creepy, but hang together without being dull.

There are nods to *Doctor Who*'s surprisingly large canon of stories involving hostile, infectious plants, and some good old-fashioned body horror, even a hint of *Groundhog Day*. *Aquitaine* also perhaps owes something of a debt to early *Red Dwarf*, not just in the character of Hargreaves, some of the workings of the ship and the strange temporal phenomena at work might raise a smile from Dwarfers. The missing crew members are gradually reintroduced, and the plot gently unfurls into something richer and deeper, with medical ethics and the restorative power of tea rubbing happily along with Hargreaves' little idiosyncrasies and all manner of small, but powerful moments.

The leads are well served. The Doctor is on unflappable form, as he toys with breaking the laws of time, and doesn't want a butler. Tegan shares a philosophical chat with a crew member that masterfully turns into a monster reveal before our ears. Even poor Nyssa's customary confinement to sickbay and pursuit by a maniac advances the plot. Peter Davison, Janet Fielding and Sarah Sutton respond to the strong material, and their performances sing.

Aquitaine is a triumph, best enjoyed several times over to catch all the little details. **MARTIN RUDDOCK**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

Gardens of the Dead

DOCTOR WHO
SHORT TRIPS

In the aftermath of *Mawdryn Undead*, and having joined the crew of the TARDIS, Turlough is finding it difficult to gain the trust of his new comrades, especially Tegan. Maybe it's because she can sense his hidden agenda, the furtive bargain he made with the Black Guardian. Maybe it's because she doesn't believe his reasons for wanting to travel with them. Or maybe it's because she just doesn't like him. Whatever the basis for her obvious mistrust of him is, she insists on letting her feelings be known.

WRITTEN BY Jenny T Colgan

NARRATED BY Mark Strickson

In the middle of one of their many arguments, their ship lands in the Gardens of the Dead, a cemetery where the living really can visit, and spend time with their departed loved ones. The strange, native psychoactive dust, allows images of the deceased to interact with visitors, which provides Nyssa with a much longed-for opportunity to speak to her father. Fleeing the confines of the TARDIS, Nyssa is soon joined by her friends and the Doctor. But Turlough's secret threatens to overwhelm him and begins seeping into, and infecting, the Gardens of the Dead. Twisted and changed by Turlough's presence, the previously benign dust begins to turn on those seeking solace, turning the Garden into a killing field. And when the dust turns on the Doctor, it's left up to his newest companion, despite the misgivings of Tegan and Nyssa, to save him.

Gardens of the Dead is an involving, well-written tale brought vividly to life by Mark Strickson's witty, melancholic and moving performance. Moving deftly between playing Turlough, portraying the rest of the TARDIS team, and narrating the story, Strickson cleverly conveys the ideas that writer Jenny T Colgan's has infused her story with. Without dwelling on sentimentality, it questions why we choose to focus on sorrow instead of joy when remembering the dead and how loss and age shape, and change, each of us.

Gardens of the Dead also probes and scrutinises Turlough's cowardice and morality as he battles to come to terms, and cope, with the burden placed on him by the Black Guardian. A tale well told. **TIM CUNDLE**

AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD in
THE LABYRINTH OF BUDA CASTLE
by EDDIE ROBSON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING KATE BRACKEN
FULL CAST AUDIO DRAMA

The Labyrinth of Buda Castle

The Doctor and Romana's adventures often seemed to be random events punctuating a rambling holiday around the cultural hotspots of present-day Earth. They're clearly having such a good time that even their trips off-world seem to be part of a galactic inter-railing package, with the chance to explore a power complex or get thrown down a pit as excursion deals.

The Labyrinth of Buda Castle finds them happily soaking up the scenery of Budapest in 1980. The Doctor wanders off to look for local currency and Romana finds herself being chatted up by a refined, yet creepy stranger. The stranger makes an abrupt exit, and seconds later the TARDIS crew is knelt over a corpse with holes in its neck.

The Doctor promptly clocks a wallop from Celia Soames (*Being Human*'s Kate Bracken), an aspiring vampire hunter – and once she's satisfied he's not the culprit, she informs the travellers that this is just the latest in a line of attacks across Budapest, and they join forces. Their investigations lead them to the dank caves below Buda Castle, which are patrolled by edgy soldiers, and stalked by a tragic, monstrous creature.

Eddie Robson's excellent script has more than a whiff of late-70s Euro-horror about it, playing on the legend of Vlad the Impaler and using its atmospheric settings above and below ground to great effect. It's a perfectly paced mix of humour and horror, with Nick Briggs' direction giving the listener an idea of what *Doctor Who* might have been like in 1979 if Philip Hinchcliffe had popped in for a few weeks to produce an episode.

The guest cast is a good match for Tom Baker and Lalla Ward. This TARDIS crew is so equally matched that it often works best with a guest star acting as a sort of pseudo-companion, and Kate Bracken's sarcastic, bolshy Celia is a worthy foil. Meanwhile, Mark Bonnar excels as the whispering Zoltán Frid; the villain is sinister and charming in the tradition of all the best vampire movies, but also aloof and rather bored with proceedings.

Tom and Lalla are both on relaxed, but commanding form, and Robson's script gives them both some great moments. Romana's irritation at the Doctor's pilfering of her own sonic while his is on charge and her haughty rebuff of Frid in a café are glorious. Meanwhile, Tom's Doctor fires on all cylinders; he gets in a bizarre snarled insult to Frid which, if nothing else, shows that Tom is still full of surprises.

At two episodes, it's a short city break, but this labyrinth is well worth exploring. **MARTIN RUDDOCK**

WRITTEN BY Eddie Robson

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
Kate Bracken	Celia Soames
Mark Bonnar	Zoltán Frid
Peter Barrett	Guard-Major Priskin
John Dorney	Ensign Kanta
Anjella Mackintosh	Anita Kereki

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

The Space Museum

DOCTOR WHO
THE SPACE MUSEUM
READ BY MAUREEN O'BRIEN

The Space Museum is perhaps not one of *Doctor Who's* finest hours. It's like the show was taking a little pause for breath before pushing on to the next Dalek epic. As a novel, however, it's a rich piece of work from scriptwriter Glyn Jones, expanding on and tweaking his TV original. With Maureen O'Brien assigned to this audiobook, it becomes richer still.

Despite its shortcomings on screen, *The Space Museum* is blessed with a quite wonderful first episode, and Jones mines that sci-fi weirdness for all its worth on the page. As the four regulars experience odd happenings in the TARDIS, before wandering the strange museum of space artefacts, it plays like a *Twilight Zone* episode. This is even more apparent when the crew members come upon themselves as immobile exhibits of the museum.

Maureen O'Brien has plenty of detailed text to work with here, Jones having provided some supremely well-written prose. O'Brien brings a sense of wonder and discovery to this early portion of the book, as if channelling Vicki throughout. It's a subtle but important distinction that marks her out as a gifted and experienced reader of audiobooks.

Once the brilliance of the story's first quarter is done, the remaining plot of an uprising from the Xerons who would quite like their planet back from the militaristic Moroks, is a bit of runaround. Thankfully Jones doesn't shirk his adapter's responsibilities, and shores up what is a pretty thin plot with more of that detailed prose. O'Brien's tone shifts to suit a particular scene and its point-of-view character. This is most apparent is some lovely stuff with the Morok curator Lobos, who has a brilliant stream of consciousness and the addition of a computer called Matt with whom he can play chess. It's great material, with O'Brien's skill bringing it vividly to life.

Naturally, the reader's take on the TARDIS crew is second-to-none. O'Brien does that wonderful thing of pitching her voice up to take us back 50 years and recreate Vicki as she was in 1965. Her First Doctor is great – tetchy and twinkly in equal measure. There's a great deal of affection in this reading for the era it's recreating.

BBC Audio's team gives these releases a hallmark of quality. There's a nice plinky-plonky 1960s backdrop to scenes in Lobos' office, and some fisticuffs are given extra oomph with a bit of grappling and grunting in which you can almost hear the polyester of those spacey costumes rustling.

The Space Museum is a bright novelisation of a fairly humdrum TV story that manages to better its original screen outing. With some evocative music, excellent sound design, and put in the experienced hands of a brilliant reader, it makes a lovely audiobook that opens a window back to 1960s *Doctor Who*. **MARK WRIGHT**

WRITTEN BY Glyn Jones

FEATURING The First Doctor, Vicki, Ian and Barbara

READ BY Maureen O'Brien

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

Shadow in the Glass

DOCTOR WHO
SHADOW IN THE GLASS
STEPHEN COLE & JUSTIN RICHARDS
READ BY INDIA FISHER

Providing a pleasing team-up for the Sixth Doctor and Brigadier Lethbridge-Stewart, this story of World War 2 skulduggery, crashed spaceships, Cold War espionage, Nazi plots and sinister imps hiding in the shadows is great fun. Its success is even more breathtaking when you discover that, 15 years ago, the authors bashed out the novel in about two weeks flat.

Making her range début, India Fisher (Charley Pollard in Big Finish's *Doctor Who* audios) brings a wealth of experience as a voiceover artiste to deliver a characterful and energetic reading. Some of these longer books can be something of a marathon for the reader, and Fisher pitches it just right, keeping the pace up with an appealing girl's-own-adventure spirit, but capable of more sombre tones when the narrative requires it.

As a one-time audio companion to the Sixth Doctor, Fisher has a good ear for Colin Baker's performance, and here gives him a nice mix of grit, bluster and twinkle. The older Brigadier is voiced with that gruff, lovable quality and, called on to create a wide cast of disparate characters, Fisher gives them all distinct, nuanced tones. It's a real skill and BBC Audio would do well to invite her back for more assignments in the future – a literary outing for the Eighth Doctor such as *The Banquo Legacy* would be perfect.

As with other entries from these lengthier novel readings, sound design is more in the way of punctuation across the run time; it's a wise move to let the text do the work sometimes. Not that it isn't spot on when the action is given a lift – the opening air battle sequence is great – but this is a good example of less being more. Music cues are well judged, providing a nicely unsettling mood, helping to underscore the sense of paranoia and being watched from the shadows.

Shadow in the Glass is an entertaining return to a classic novel from the Past Doctors range. Another gifted reader joins the ranks of voice talent available to BBC Audio to complete a polished and worthwhile purchase. **MARK WRIGHT**

WRITTEN BY Stephen Cole & Justin Richards

FEATURING The Sixth Doctor and the Brigadier

READ BY India Fisher

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: One Rule

FULL-CAST AUDIO DRAMA
TRACY-ANN OBERMAN
TORCHWOOD
ONE RULE
BY JOSEPH LIDSTER
OUTSIDE THE GOVERNMENT • BEYOND THE POLICE

"CSI: Cardiff, I'd like to see that," said PC Andy Davidson in Russell T Davies' first *Torchwood* episode. "They'd be measuring the velocity of a kebab."

Davies was always keen that *Torchwood* showcase Cardiff as a modern world city. But he was equally quick to find the humour in his fellow countrymen, and that incongruity – alien takedowns on the chip-strewn streets of Splott – was one of the things that gave the show its USP (and one of the reasons why moving the action to boring old LA in *Miracle Day* proved such a misstep).

WRITTEN BY Joseph Lidster

STARRING

Tracy-Ann Oberman	Yvonne Hartman
Gareth Armstrong	Barry Jackson
Rebecca Lacey	Helen Evans
Dan Starkey	Ross Bevan
Catrin Stewart	Meredith Bevan

Joseph Lidster is very much channelling that spirit in *One Rule*, in which Yvonne Hartman, the urbane, cosmopolitan head of Torchwood London, rocks up in Cardiff for an adventure in the grand, fish-out-of-water tradition of *Sweet Home Alabama* or *Doc Hollywood*.

With an entire shortlist of mayoral candidates being picked off one by one, Yvonne is forced to team up with two belching, hoggish, boozy local councillors to try to catch a serial killer. Along the way, she gets thrown out of pubs, mistaken for a drag queen and forced to drink some very questionable wines.

At times, it feels like the script is guilty of laughing *at* the Welsh, but stick with it and Lidster (writer of the TV episode *A Day in the Death*) neatly undercuts such preconceptions to make Yvonne's metropolitan snobbery the butt of the joke.

The story lurches between knockabout comedy and visceral slaughter in the way only *Torchwood* can: "It's my 'usband," wails one victim's wife. "'Ee's got no 'ead!" (People being severed at the neck haven't been treated with this much levity since the *Carry On* team did the French Revolution.) Said victim, incidentally, also manages to reveal a history of repressed and conflicted sexuality, despite lasting less than 90 seconds into the story, which is also *very Torchwood*.

Yvonne Hartman, of course, died weeping oily tears in the Battle of Canary Wharf some years ago, which technically makes *One Rule* a 'historical'. Lidster takes advantage of this by weaving in elements of noughties *Who* – most notably the invasion of the killer shop dummies – and rather delightfully pins down the date when, as Jack Harkness was fond of saying, "everything changes" to 26 March 2005. See what he did there?

Tracy-Ann Oberman clearly relishes reviving the morally ambiguous Torchwood boss, who beat River Song's confident, corkscrew-curled sass act to the punch by a couple of years. Her spirited, energetic lead turn is supported by an excellent cast, including two-thirds of the 'Paternoster gang', Dan Starkey and Catrin Stewart.

As political assassination stories go, it's hardly *The Manchurian Candidate*. But let's not forget this is the same city where, in this fictional universe, the *next* Mayor will turn out to be a flatulent green alien planning to ride the wave of a nuclear explosion on an intergalactic surfboard. *One Rule* has the same sense of audacious chutzpah, and the result is fun, silly and very, very Welsh. **PAUL KIRKLEY**

'Tracy-Ann Oberman clearly relishes reviving the morally ambiguous Torchwood boss.'

AUDIO READING

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: Uncanny Valley

FULL-CAST AUDIO DRAMA
JOHN BARROWMAN
TORCHWOOD
UNCANNY VALLEY
BY DAVID LLEWELLYN
OUTSIDE THE GOVERNMENT • BEYOND THE POLICE

Torchwood on TV was a prime example of a young show trying to go all out to shock and to look more grown-up, eventually settling as a glossy conspiracy drama, like *Edge of Darkness*, but with added aliens, shady government officials, and uncomfortable moral dilemmas.

WRITTEN BY David Llewellyn

STARRING

John Barrowman	Captain Jack Harkness
Steven Cree	Neil Redmond
Emma Reeves	Miss Trent

Torchwood on audio has returned to the pick-and-mix approach of the earlier series. If David Llewellyn's excellent *Uncanny Valley* has any debts, it perhaps owes a little to Channel 4 shows like *Humans* and Charlie Brooker's *Black Mirror*. Both have dealt with what happens when humanity tries to build artificial new friends to replace brittle flesh and blood, and the consequences when you get too close.

Uncanny Valley features Captain Jack investigating the suspicious public reappearance of reclusive billionaire Neil Redmond (Steven Cree), a couple of years after a severe accident. Jack turns up at Redmond's home to find him in a wheelchair, and that a perfect doppelgänger has become his public face. The double has become increasingly autonomous, dangerously so.

The story unfolds through a tremendous dual performance from Cree, playing both the broken man trapped in his castle, and his surrogate – who develops from a blank puppet into a chillingly calm and calculating killer. Redmond's double allows him the vicarious thrill of watching his lurid exploits through a live stream, but he quickly grows resentful, and their twisted relationship is both intimate and tragic. A lot of *Uncanny Valley* is basically one man talking to himself, but it feels very real.

John Barrowman rises to the occasion as a relaxed, measured Jack – equally good when investigating Redmond's business dealings via awkward cold calls, or 'getting involved' in true Harkness style.

This could be *Torchwood*'s finest hour. *Uncanny Valley* isn't trying to be adult, it just is. *Torchwood* has come of age. **MARTIN RUDDOCK**

DVD

REELTIME PICTURES
RRP £10 (DVD),
£5 (download), £3 (stream)

Myth Makers: Philip Hinchcliffe

When, in 2014, **DWM** conducted a poll of its readers for their favourite *Doctor Who* tales, former producer Philip Hinchcliffe ended up with more of his stories in the top 20 than even Russell T Davies or Steven Moffat. Now aged 71, Hinchcliffe has finally been nabbed for the latest in Reeltime's series of in-depth, one-on-one interviews.

Given how many hours he's been spent telling these stories over the years, he still has the polite air of someone who's pleased to be asked. His era (1975-77) remains a very popular time in the history of the series. Together with his script editor, Robert Holmes, the pair were spunky mavericks intent on pumping a bit of muscle and swagger into *Doctor Who*.

Hinchcliffe was never a simple number-cruncher, like so many of his staff producer peers. A passionate bibliophile as a kid, he'd read English Literature at university and was only 29 when was parachuted into the role of *Doctor Who* producer. Upon being given the keys to the show "that everybody watched on a Saturday evening," he wasted little time in gorging himself on science-fiction novels, "to get a feel for what was out there."

He found a willing accomplice in seasoned *Who* scribe Robert Holmes in making *Doctor Who* "more plausible". Despite the 18-year age chasm, the two became a creative powerhouse, with each script subjected to a thorough 'Holmes-ing' in order to get them match-fit. "Because I'd formed such a good relationship with him," he tells interviewer Nick Briggs, "I was able to ask him to go above and beyond."

Hinchcliffe is an eloquent, thoughtful talker and is refreshingly proud of his work on *Doctor Who*, a three-year period of the show's history that can still wow, even in the more demanding TV landscape of 2016. A little more on his career after *Doctor Who* would have been nice, but, as it stands, this is an absorbing hour with one of the show's most cultivated producers. **STEVE O'BRIEN**

MISSING IN ACTION!

FIRST BROADCAST
20 May – 1 July 1967

The Evil of the Daleks

This seven-part story is mostly missing from the archives – have we lost one of the all-time classics?

REVIEW BY **GRAHAM KIBBLE-WHITE**

WRITTEN BY David Whitaker
DIRECTED BY Derek Martinus

STARRING

Patrick Troughton	Dr Who
Frazer Hines	Jamie
Deborah Watling	Victoria
Alec Ross	Bob Hall
Griffith Davies	Kennedy
John Bailey	Edward Waterfield
Geoffrey Colville	Perry
Jo Rowbottom	Mollie
Marius Goring	Theodore Maxtible
Brigit Forsyth	Ruth Maxtible
Windsor Davies	Toby
Gary Watson	Arthur Terrall
Sonny Caldinez	Kemel
Robert Jewell, Gerald Taylor, John Scott Martin, Murphy Grumbar, Ken Tyllsen	Daleks
Roy Skelton, Peter Hawkins	Dalek Voices

In 1978, writer David Whitaker was looking back on his seven-part Dalek adventure. “It was a good opportunity to write an atmosphere story,” he said.

Well, there’s plenty of that. A fog which rolls in towards the end of Episode 2, thereafter occluding all good sense and leaving characters to muddle around in the murk. Up to that point, the going had been quite favourable.

With so few 1960s tales set in contemporary times, it’s a rare pleasure to witness (in as much as that’s possible with only telesnaps and an audio track) one of the black-and-white Doctors messing about in a world of garages and hauliers. Here, money is counted out on to crates, pop songs play in cafés, men smoke roll-ups and folk ruminate over the transport links from Euston.

This is how *The Evil of the Daleks* opens, like an urban thriller. The TARDIS has been stolen, and a curiously conflicted kingpin, Edward Waterfield (John Bailey), is commanding a street-level crew to shift iffy antiques and move against our hero. This man is fascinating. Not quite up to speed on current lingo, he talks of “coffee shops” while they say “coffee bars” – a preference reversed in today’s parlance, of course. All the while, he’s wringing his hands. “The Doctor is notoriously unpunctual,” he says, briefing his posh lieutenant Perry (Geoffrey Colville) ahead of an assignation. But when it transpires who Waterfield’s masters are, it will seem odd this was a nugget they saw fit to pass on about their quarry. *‘The oncoming storm’? That’s as may be, but, oh my God, that guy’s tardy!*

At the end of the first instalment, a suitably annoyed Dalek materialises in the back of a shop to scream and rattle its gun stick at minion Kennedy (Griffith Davies), who’s only popped in for an honest spot of thievery. It is an entirely agreeable way to complete our dealings on this Saturday evening. But the following weekend, the Doctor and Jamie are transported to 1866 – the period from whence Waterfield hails – and Whitaker really gets his thumbs into the story. This is where it loses clarity. And my good will.

Look, I don’t come to bury *The Evil of the Daleks*. I couldn’t do that on my own. I’d actually campaigned **DWM** to let me have the gig of writing about it, because I’d never taken the time to get to know the story. I was aware it’s one of our most venerated texts, and that’s for a good many reasons. For a start, it marks an exciting juncture in the programme’s history, where it bravely considered a possible future without its best enemies (whom Terry Nation was trying to sell to America). The magnitude of such a notion! “The end, the final end” to the Daleks.

Plus, it would be folly to deny what it bequeathed to us. Not only does it establish the durability of the ‘of the Daleks’ story naming convention (following on from Whitaker’s previous *The Power of the Daleks* and, in fact, his 1965 stage play *The Curse of...*), it’s also the first adventure to pitch *Doctor Who* into Victorian England, establishing that the show, paradoxically, fills out in this corseted environment – a place where horrors can hide in the shadow of things that may not be said in company. It’s such fertile soil, it was a surprise to trail my finger through a list of the preceding serials and realise the TARDIS hadn’t stopped off there before now.

As if that wasn’t enough, Whitaker’s tale claims a second location, equally important to the canon. Skaro. This was the first time the series returned to the Daleks’ home planet, and in doing so beatified it as a place of significance for ever more. Without *Evil*, it would have remained another far-away world in our sky, no brighter than Desperus or Vulcan.

And then there’s the first dalliance with the Doctor’s perennial *nom-de-plume*, when it’s revealed that whoever drove off with the TARDIS on the back of their truck, signed for it as ‘J Smith’. Whitaker would coin the full ‘John Smith’ in his next-but-one script, 1968’s *The Wheel in Space*.

So, yes, I can’t bury all of that. But I am going to throw a few clods at it.

Now let’s return to Episode 2, where it’s going wrong. On comes Marius Goring, with hair like an ionised pan scourer, in the role of Professor Maxtible. In between those moments where he’s conspiring to have his glasses sit crookedly on his face (a ruse also adopted by Arthur Lowe whenever he sought the reassurance of an easy laugh in *Dad’s Army*), he explains to the Doctor his methodology for time travel.

He begins by playing up his references, like a student hoping the endnote numbers speckled throughout their dissertation will fool the reader into assuming a level of academic rigour. “Well,

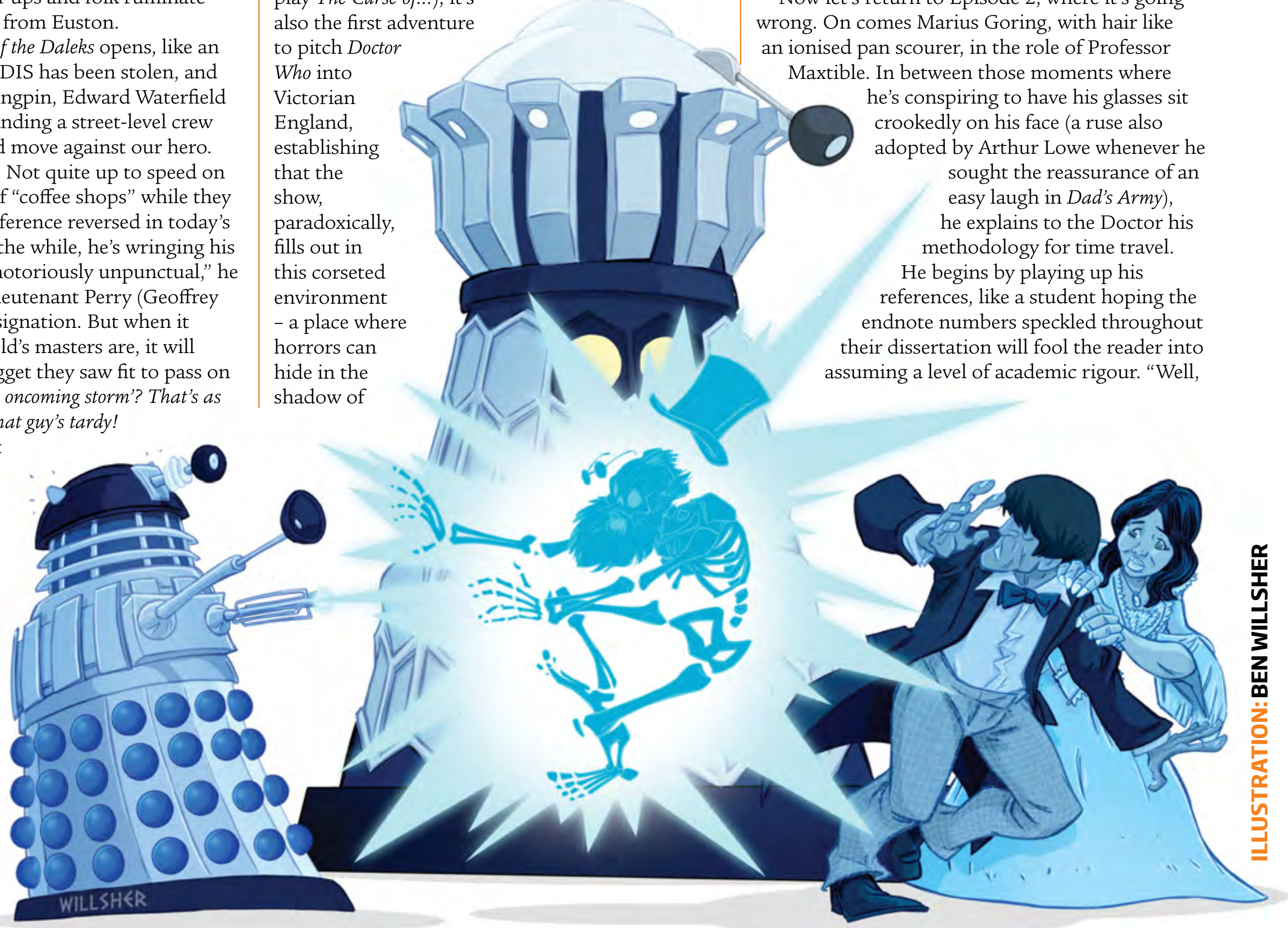
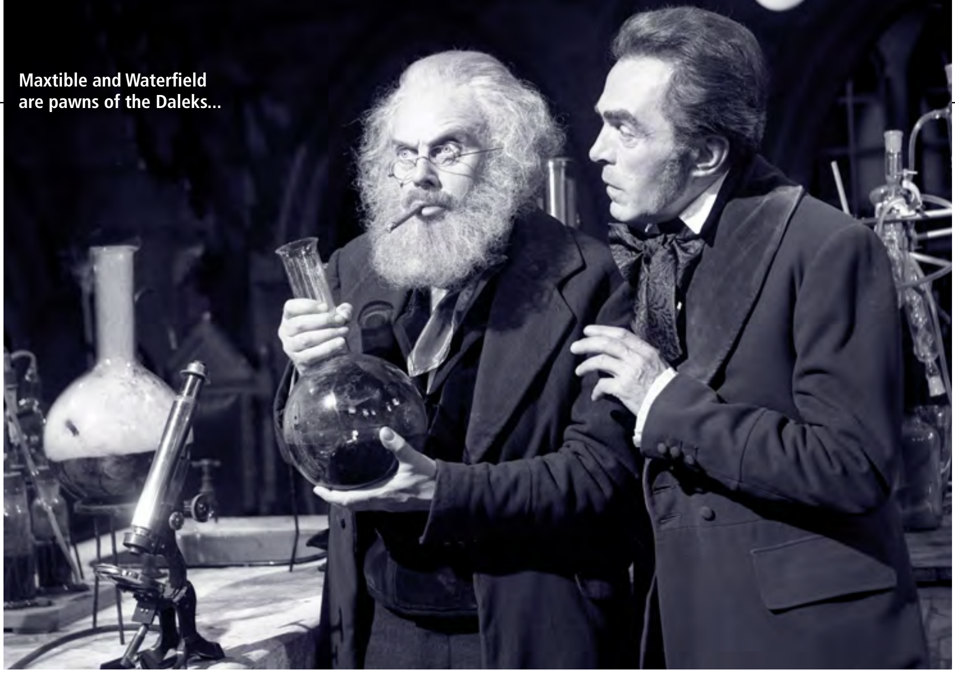


ILLUSTRATION: BEN WILLSHER



Maxtible and Waterfield are pawns of the Daleks...

> **'In David Whitaker's hands, the Daleks are a species, a people... possibly even an ideology, not just a squad of rolling props.'**

following the new investigations 12 years ago by J Clerk Maxwell into electromagnetism..." he says.

Stop there.

I've more fact-checking resources in my hip pocket than Whitaker had at his disposal, so it's easy for me to confirm, but Maxwell's *Treatise on Electricity and Magnetism* wasn't published until seven years *after* this adventure's setting. If you are going to try and blind us with science, get it right. Failing that, do what everyone else does – fluff it along with speed. We need no more than a 'force field' or 'T-Mat', and I'm sure Pip and Jane couldn't have spoken long on the subject of a 'ray phase shift'. But this fastidious delineation just serves to spotlight its baselessness. Whitaker's continued fidelity to such rubbish results in more discussion, now of mirrors and electrical charges, all told as if in plot terms, it's highly combustible. While it's supposed to provide the pow to propel this epic creeker over the brow and off down the slope to Skaro, instead, it's indicative of the plot as a whole – a doomed exercise in kite-flying for concepts.

Perhaps the difficulties stem from the specificities of the production office at the time, because the writer's prior serial, *The Power of the Daleks*, is sublime, meshing a superbly machined story with sophisticated characters. But, as Alan Barnes pointed out in his *Fact of Fiction* on *Evil* way back in **DWM** 342, the story was presided over by a succession of script editors – Gerry Davis, Peter Bryant and then Victor Pemberton (uncredited). Is this why it's so disconnected? Were each throwing in different requirements and tweaks? Terrall (Gary Watson, the show's first "I obey!"-spouting Dalek agent), and his thug-on-a-leash Toby (Windsor Davies) are story carbuncles. There's a diversion where Jamie gets clobbered, kidnapped and then immediately released, and it bears no relation to anything. Was it all the result of some miscommunication between Toby and his master? Probably more to do with a partial transference between script drafts.

At least Davies gets enough action to ruffle his hair. Pity poor Brigit Forsyth who is cast as the almost non-corporeal Ruth Maxtible, Terrall's love interest and therefore a foil to a character who has no weight. "Now, you leave [the Daleks] to us," the Doctor tells Terrall in Episode 5. "Take Ruth Maxtible with you! She's waiting for you at the stables!" One imagines the duo meeting up by the saltlicks, shrugging and then dissolving back into steam to float away free through the cracks opened up by storyline revisions.

There's other evidence of abandoned routes – meaningful talk of Waterfield's late wife (her portrait is remarked upon several times), some half-developed lines about why the Waterfields and the Maxtibles are co-habiting, and hints of Terrall's post-traumatic stress disorder having served in the Crimean War. But we don't get to the end of any of them.

HOW YOU CAN EXPERIENCE THIS ADVENTURE...

Episode 2 and surviving clips: *Lost in Time* DVD box set (2004), out now

Telesnaps: *Doctor Who Magazine: The Missing Episodes – The Second Doctor Vol 2* (2013), available digitally from *pocketmags.com*

Audio soundtrack: *Doctor Who The Lost TV Episodes: Collection Four – 1967*, out now

Meanwhile, Episode 4 presents a literal detour, as Jamie progresses through the house, in an effort to rescue Victoria, who is being held in the south wing by the Daleks. This exercise has been specifically laid on, we're told, so that the "Human Factor" can be recorded for the Daleks' benefit. "Transformed into thought patterns on silver wire," says Maxtible, which, actually, is a rather nice line in bunkum. Thus begins a sequence of delaying the inevitable, as Jamie is assailed by swinging maces, falling spikes and the like, all of which he arbitrarily avoids. Granted, this isn't the kind of thing that plays well over audio, and we can assume it was a little more scintillating on TV, but all it really achieves is a holiday opportunity for Patrick Troughton, who only appears in filmed inserts.

Maddeningly, the tale still produces slivers of brilliance, tiny illuminations that have come to (mis)represent the story. The scenes of the Doctor and Jamie arguing, when it seems the former has sold out the latter, *are* superb. Dialogue crashing together, strong sentiments – *"Don't touch me!"* hisses the Highlander – that feel shocking in comparison to the usual 'hey, look!' banter. Indeed, this double-act performs particularly well throughout. Back in Episode 1, the Doctor asks, "Do I look strange or bizarre?" The answer that comes is nicely weighted: "Aye, well, maybe I'm getting used to you."

Another character who's unusually well delineated is Waterfield himself, who's haunted by his pact with the Daleks. "We are not the murderers!" insists Maxtible as the corpses mount up. "No," whimpers Waterfield, "just the silent partners!"

And the Daleks? Received wisdom is that Whitaker, who commissioned them back in 1963, came to understand them better than their creator, Terry Nation. Whitaker's stories do feel highly engaged with the monsters, that's true. *The Evil of the Daleks* earns its definitive article because it is very specifically an investigation into what is (metaphysically) at their core. "I must not be frightened of them," says Maxtible, "it's just their way, they're different *people*." In this writer's hands, the baddies are a race, a species, a *people* – not just a squad of rolling props. They're possibly even an ideology: "They've turned him into a Dalek!" declares Jamie, when Maxtible walks through their magic doorway on Skaro to be infected by the Dalek Factor. There is no bodily change, other than a stiffening of the limbs, but in his aggressive demeanour and compliance to commands, he is now one of Them.

Despite this level of examination, Whitaker doesn't anthropomorphise the aliens. The Dalek jailer, continually shrieking, "WHAT IS YOUR NAME?" to Victoria, or the one who bellows, quizzically, "Right? RIGHT?" when Maxtible asks why it felt it had the right to destroy his home – both feel utterly unreasonable. Yet, Nation – a journeyman writer, sure, but one who thought of plot in terms of strong pitches – was said to have been dismayed by their portrayal in this story. I think he had a point. For me, those Daleks polluted by human emotion aren't disturbing or offbeat as so often claimed. They're silly, chanting "Diz-zy, diz-zy, dizzy, Doctor!" as if providing the backing for a Frazer Hines novelty single. Next stop: a Kit-Kat commercial. And the Emperor Dalek, for all of the impressive multi-tracking on its voice, is underwhelming and immobile, peeping out over its highly cupped Dalek breasts. "We meet at last, I wondered if we ever would," says the Doctor with great portent. "Speak louder," croaks the old dear.

I've pondered before in **DWM** about the *Doctor Who* stories missing from the archives. Are they mythologised by their absence? Is this part of the reason *Evil* is so well regarded? I think it could cut either way. The part that does exist – Episode 2 – reveals the fluidity of director Derek Martinus, who sends cameras rolling in to scenes to interrogate the action. Partway through, one sequence irises out into the next. How many other such flourishes have been lost to us? Perhaps this story *is* better than I've experienced, but better in a different way. An able realisation punching through the script, like fog lights.

Oh, if only we knew... if only we could *see*. It's almost a certainty that'll never happen, which is sad. It means I can find no other reason to revisit *The Evil of the Daleks*. Human Factor? Dalek Factor? To coin a risible phrase, for me it just doesn't have the likeability factor. Which makes this the end. The final end. **DWM**

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest DVDs, CDs and books!

Crossword

Do you know your Perry from your Peri? Then why not have a go at this puzzle?

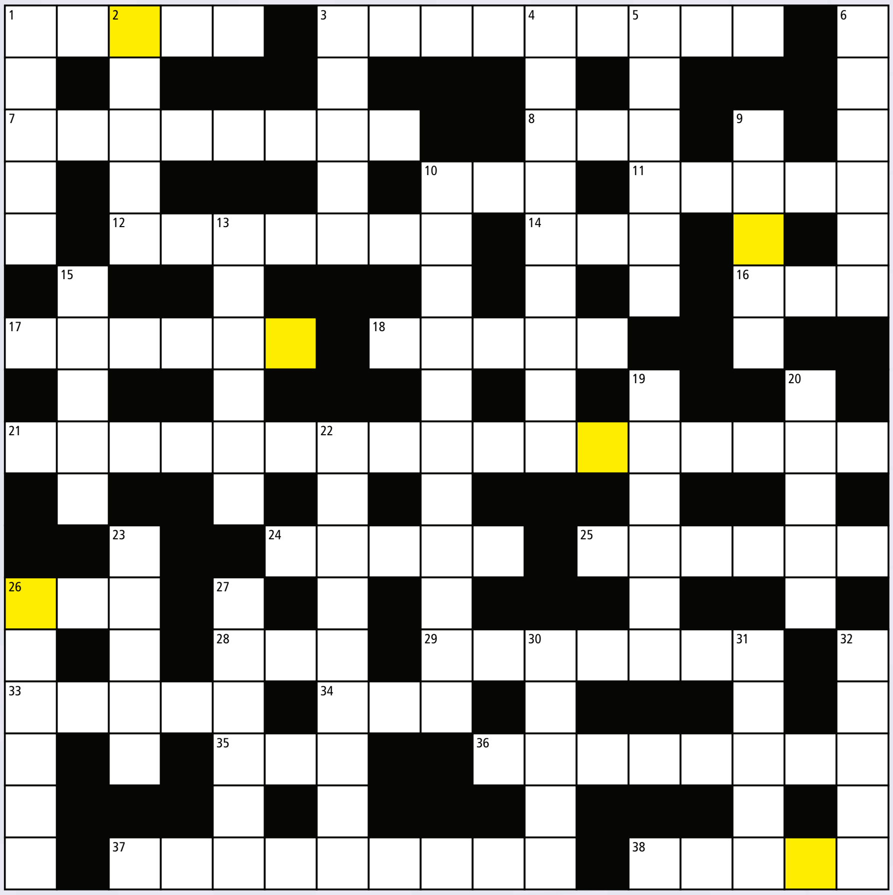
WIN! THE LATEST SERIES ON BLU-RAY!

The Complete Ninth Series box set contains all 12 episodes from Peter Capaldi's second series as the Doctor alongside Jenna Coleman as Clara. The series features guest-star appearances from Maisie Williams as Ashildr, Julian Bleach as Davros and Michelle Gomez as Missy. The set also contains the 2014 Christmas Special, *Last Christmas* and 2015's *The Husbands of River Song*.

There are more than four hours' worth of extras, including: commentaries; featurettes including *Dalek Devotion*, *Clara's Journey*, *The Adventures of River Song* and *The Fan Show's Finest*; online treats from behind the scenes; and all the *Doctor Who Extras* from the series.

The box set is available now on DVD (£31.99) and Blu-ray (£39.99). Thanks to BBC Worldwide, we've got **FIVE** Blu-ray copies to give away to readers who can rearrange the letters in the yellow squares of the prize crossword to form a monster mentioned in more than one Twelfth Doctor story. See the opposite page for details of how to enter.

BBC
DOCTOR WHO
THE COMPLETE NINTH SERIES
INCLUDES ALL 12 EPISODES PLUS SPECIALS
12



ACROSS

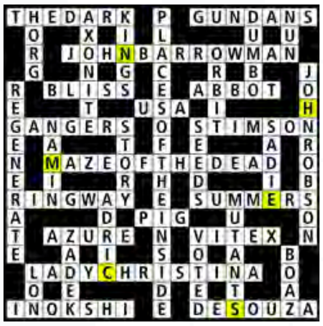
1 (and 24 Across) A pseudonym for one of *Doctor Who*'s most prolific writers (5,5)
3 It was controlled by Kazran Sardick (5,4)
7 He played Lieutenant Sorba (3,5)
8 Bessie, for example (3)
10 Branigan, for example (3)
11 Character played by Peter Jeffrey (5)
12 (and 20 Down) She played Dr Who's granddaughter (7,5)
14 Production code of *The Time Monster* (1,1,1)
16 A companion of the Doctor (3)
17 (23 Down) Location of Torchwood One (6,5)
18 He shot Dugeen (5)
21 Character played by Frederick Jaeger (9,8)
24 See 1 Across
25 Advice given by the Twelfth Doctor in light of monsters under the bed! (6)
26 Production code of *Colony in Space* (1,1,1)
28 The Doctor's gift to Jabe the Tree (3)
29 38 Across, for example (7)
33 Sita or Dako, for example (5)
34 Tiny fragments of this made up 3 Across (3)
35 ___ Kelly – T-Mat operative (3)
36 Scientist who drilled into the Earth's crust (8)
37 Rondel and Maldak, for example (9)
38 She was enslaved by the Dominators (5)

DOWN

1 (and 26 Down) A pseudonym for the actor who played Gantok (5,6)
2 He was killed by a deadly plague (5)
3 Davros found one for the Twelfth Doctor (5)
4 (and 6 and 22 Down) 'Accidental' title for one of the Third Doctor's stories (6,3,3,3,9)
5 Device worn by people of the parallel Earth visited by the Tenth Doctor (6)
6 See 4 Down
9 _____ Roberts – played Miranda in the 1996 TV Movie (5)
10 (and 19 Down) She plotted to assassinate the Sea Beggar (9,2,6)
13 One of Lupton's associates (6)
15 (And 30 Down) He wrote, directed and produced *Doctor Who* (5,5)
19 See 10 Down
20 See 12 Across
22 See 4 Down
23 See 17 Across
26 See 1 Down
27 Miranda Cleaves, perhaps (6)
30 See 15 Down
31 Alien that hoodwinked Soldeed (5)
32 Enlightened amateur astronomer (5)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



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LAST ISSUE'S PRIZE WORD: **MENSCH**

WIN! THE PETERLOO MASSACRE CD!

The latest full-cast audio drama from Big Finish is *The Peterloo Massacre*, starring Peter Davison as the Fifth Doctor, Janet Fielding as Tegan and Sarah Sutton as Nyssa.

Lost in the smog of the Industrial Revolution, the TARDIS crashes four miles south of Manchester, in the grounds of Hurley Hall – a grand mansion belonging to a local factory owner, a proudly self-made man. But while Hurley dreams of growing richer still on the wealth of secret knowledge locked up in the Doctor's time and space machine, his servants hope only for a fair day's pay for a fair day's work. His young maid Cathy, for example, is looking forward to joining the working people's march to St Peter's Field, in the heart of the city.

But the city's establishment has called in its own private militia to control the crowd. One of the darkest days in Manchester's history is about to unfold...

The Peterloo Massacre is available from Big Finish, priced £14.99 on CD or £12.99 to download. We have **FIVE** copies of the CD to give away to readers who can answer this question correctly:

Who did the Sixth Doctor meet during the Industrial Revolution in *The Mark of the Rani*?

- A George Stephenson
- B Jessica Stephenson
- C Pamela Stephenson

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON, JANET FIELDING AND SARAH SUTTON IN
THE PETERLOO MASSACRE
BY PAUL MAGRS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

ANDREW SMITH Writer
MYTH MAKERS
DVD

WIN! ANDREW SMITH DVD!

The latest release from Reeltime Pictures is *Myth Makers: Andrew Smith*, a DVD interview with the writer of the acclaimed 1980 Fourth Doctor story *Full Circle*.

At the age of just 17, Andrew Smith – an aspiring young writer and a fan of *Doctor Who* – managed to get his idea for a story commissioned by the production team and turned into a memorable adventure for the Doctor, Romana and K9.

The *Myth Makers* team caught up with Andrew at the *Doctor Who* Appreciation Society event 'Back to the 80s', which was held at the Pendulum Hotel, Manchester back in October 2015.

In a fascinating interview, Andrew gives his view on the making of *Full Circle* and how his writing career developed to include writing new, original dramas for Big Finish.

This *Myth Makers* DVD is out now from *www.timetraveltv.com*, priced £10 on DVD. It's also available to download for £6 or to stream for £3. We've got **FIVE** copies of the DVD to give away to lucky readers who are able to tell us the answer to the following question:

After writing *Full Circle*, what did Andrew Smith become for over 30 years?

- A A policeman
- B A fireman
- C A dustman

WIN! THE BLACK ARCHIVES BOOKS!

Launching in March 2016 from Obverse Books, *The Black Archive* is a series of book-length explorations of single *Doctor Who* stories from 1963 to the present day. Obverse Books will publish six titles each year, in digital and print editions. Each title is a 24,000- to 40,000-word study of a single televised story.

Series editor Philip Purser-Hallard tells **DWM**, "There are certain stories which are exceptionally deep and rewarding – whether because of their unusually powerful writing, rich symbolism or complex themes. With this series of critical monographs, these *Doctor Who* stories can receive the detailed treatment that they so eminently deserve."

The first four titles – *Rose* by Jon Arnold, *The Massacre* by James Cooray Smith, *The Ambassadors of Death* by LM Myles and *Dark Water/Death in Heaven* by Philip Purser-Hallard – are available now from *obversebooks.co.uk/blackarchive* RRP £6.99 (paperback) or £3.99 (digital).

We have **FIVE** bundles of the first four books in the this series to give away to readers who can answer the following question correctly:

The Black Scrolls of Rassilon originate from which period of Gallifreyan history?

- A The Dark Time
- B Teatime
- C Bedtime

itv
4 DISCS 26 EPISODES
THUNDERBIRDS ARE GO
COMPLETE SERIES ONE
U

WIN! THUNDERBIRDS ARE GO BOX SET!

All 26 episodes of the twenty-first-century series of *Thunderbirds Are Go* are available now on the *Complete Series One* box set.

The CGI-animated series follows the heroics of the Tracy family as they try to save the world with their secret organisation, International Rescue, operating from their hidden island base in the South Pacific.

Aided by engineer Brains (voiced by Kayvan Novak), operative Kayo (Angel Coulby) and London agent Lady Penelope (Rosamund Pike), the five Tracy brothers use their state-of-the-art Thunderbird vehicles to avert disasters across the globe. But, as they attempt to help those in peril, the team is forced to put an end to the devious schemes of international supervillain the Hood (Andres Williams).

David Graham, one of the original Dalek voices, plays Parker, while the series' music is scored by Ben Foster.

Thunderbirds Are Go Series One is available now on DVD, priced £18.99. We've got **FIVE** copies of the box set to give away to readers – to be in with your chance to win, simply answer the following question:

Which character did Kayvan Novak voice in *Doctor Who*?

- A Handles
- B Candles
- C Sandals

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 31 March and close at midnight on Wednesday 27 April 2016. Entrants must be resident in the UK. One entry per person. Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases…

AUDIO DRAMAS

BIG FINISH
RRP £10.99 each (CD), £8.99 each (download)

The Paradox Planet & Legacy of Death

RELEASED 31 MARCH & 29 APRIL

IN A NUTSHELL: While travelling in the vortex, the TARDIS is struck by an advanced war machine – a Time Tank! Losing Romana, the Doctor and K9 pursue the Tank to Aoris…

Tom Chadbon, Lalla Ward, John Banks and Emma Campbell-Jones star in *The Paradox Planet.*

The planet Aoris is a world at war – with itself.

“What inspired it was, ‘If Douglas Adams was still around, what sort of *Doctor Who* story would he be writing now?’ – and I think he’d be writing a very serious one,” asserts Jonathan Morris, the writer of these two audio adventures, which effectively form a two-part story. “I don’t think he’d be writing a funny, whimsical *Doctor Who* story at all. I think he’d be writing about the world now, and the very depressing thing about the world now is that we are destroying it. In 100 or 200 years’ time, our descendants are going to look back at us and say, ‘These people were such idiots.’ They’re going to be *furious* with us. They’ll look back on us the way we look back on people who turned a blind eye to slavery. ‘These people – they used up all the fossil fuels, they made the planet hotter, they wiped out all the tigers and lions and elephants’ – all these things. I think that’s what Douglas Adams would be very angry about. That’s what *I’m* very angry about!

“So the central premise of the story is a very simple idea – that after a thousand years, a planet develops time travel, and they go back in time, to teach their ancestors a lesson and stop them ruining the planet.”

Adams wrote three serials for the Fourth Doctor, and script-edited the entire 1979 season. To what extent does *The Paradox Planet* draw on that work?

“I wasn’t trying to ape his actual style,” Jonny clarifies. “I wasn’t trying to do another *Shada*, or *Pirate Planet*, or whatever, because it isn’t a comedy. A lot of the stuff from his time – stories like *Nightmare of Eden* – is actually very serious, about ecology and the morals of whether it’s best to save wildlife or people. Although it’s got silly monsters, the story itself is very serious, and I think that’s sort of the point of *Doctor Who* – you tell a very serious story, but people don’t notice, because there’s a spoonful of sugar.

“Normally with *Doctor Who*, you just visit one city, which consists of about four rooms!” Jonny chuckles. “This is a planet we can visit at two distinct *time periods*! The past obviously impacts the future, but because they have time travel, the future can visit the past, and it’s playing up the differences, and how things work. It is quite a complicated structure.”

> **“In 200 years’ time, our descendants are going to look back at us and say, ‘These people were such idiots.’”**
>
> **JONATHAN MORRIS WRITER**

Legacy of Death continues the storyline, immediately following on from the twist ending of *The Paradox Planet*…

“All the ‘villain’ is trying to do is save his planet for the future,” says Jonny. “He’s not acting out of evil, *per se*. Everything he’s doing is rational. When someone who is doing things for the best possible reasons comes into conflict with the Doctor, you create interesting arguments.”

The second part of the adventure also gives a very important role to the Doctor’s robotic dog.

“Looking back at the TV series at that time, it’s ‘the Doctor, Romana, and K9,’” Jonny points out. “It’s not ‘the Doctor and Romana, and K9 turns up in Episode Three’, or something. They are all absolutely protagonists, they’re all proper characters, and they all drive the story. I don’t like it when K9 gets stuck in the TARDIS and comes out in Part Two. That always bugged me as a kid, because K9 was a proper companion – he should be out there in Part One! So I always want to give K9 at least a third of the action, to divide it equally between the Doctor, Romana, and K9, because he’s a proper companion. He’s not a pet, or a get-out-of-jail card, or anything like that.”

Telling a story split between two different times meant devising some of the history in between.

“I did work out a dateline,” Jonny explains. “It’s the sort of thing it’s useful to know, so that if it’s ever mentioned, even in passing, it’s all consistent. But you don’t really want to have a character sitting down and giving you a blow-by-blow, decade-by-decade version of the history. A lot of it is just trying to dramatise the situation, in the sense that the Doctor and Romana should find out how things work, the rules of it, and who the characters are, by having an adventure, not by just being told all the backstory. They have to get caught in the thick of it.

“I think the thing that I’m proud of with this story is that it has a point,” he adds. “It is *about* something, and it’s about something relevant and real in everybody’s life. With *Doctor Who*, sometimes you’re just writing another *Doctor Who* story. What I’d really like for this one is just to stand out. I’d like it to be one that makes people think, and if they then give five quid to Greenpeace or Friends of the Earth, or they just appreciate the world we live in now more, that’s what it’s about. It’s about stuff that matters, and I hope that comes across. The fact that it’s about stuff which makes me angry, or makes me very concerned, makes it a richer and better story.” **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

The Peterloo Massacre

RELEASED 31 MARCH

IN A NUTSHELL: Lost in the smog of the Industrial Revolution, the TARDIS crashes near Manchester, in the grounds of Hurley Hall. One of the darkest days in the city's history is about to unfold – and the Doctor, Nyssa and Tegan are right in the thick of it...

Shut up, Janet!
Cultural Icon
I'm lucky enough to know a cultural icon
FRANKFORT

Peter Davison shows typical respect for co-stars Janet Fielding and Sarah Sutton while director Jamie Anderson looks on.

Last time Paul Magrs wrote an audio drama for the Fifth Doctor (2013's *The Lady of Mercia*), he sent companion Tegan back to the tenth century. Paul's new story, *The Peterloo Massacre*, places her, Nyssa, and the Doctor amid a tragedy from the nineteenth.

"Alan [Barnes, script editor] suggested another historical setting," Paul explains, "and had a couple of smashing ideas. But I found myself thinking of Peterloo because it was something I wanted to know more about. I'd known about it for a long time, but had only read about it in recent years. It was a peaceful demonstration during which many people were injured and killed in the centre of Manchester. It's about the rich versus the poor, essentially. And how, historically, the rich responded when the poor were only just beginning to stand up for themselves and demand things such as proper wages and the right to vote. The authorities responded viciously."

"I mean, it is undeniably bleak," acknowledges Jamie Anderson, the story's director. "The TARDIS crew becomes interwoven in this historical event. It is very dark and challenging. It's an event that should be kept in mind, because it was this turning point. There's no big positive payoff in this story – it's all quite down – but the Doctor clarifies that, although this is pretty awful, it was a massive social turning point."

Both the Doctor's companions have strong opinions on the situation. "I love those two characters, and their combination with the Fifth Doctor," Paul enthuses. "They are intelligent adults from wildly different backgrounds, and they both become embroiled in the events of 1819 through their sympathising and identifying with the plight of those around them. In this one Nyssa gets to become a real heroine, I think. I push her to the fore just as, in *The Lady of Mercia*, I had Tegan stand centre-stage."

"Nyssa becomes quite involved, and has a bit of emotion to show," adds Jamie. "She becomes quite a passionate supporter of those who are taking part in the march in St Peter's Field. From the very start, Tegan is completely anti-everything she sees – being terrestrial, she already has an opinion on the way the world used to work and should work – whereas Nyssa's character is much more detached from it, but she's infected by Tegan's irritation. So there were some nice moments for both of them to challenge the status quo of the early nineteenth century. Tegan always has strong opinions on things, but it's really nice for them to have strong opinions that really *mean* something.

"There's no getting away from it, it's a difficult story," Jamie emphasises. "It can be quite a harrowing listen. Something like this can so easily become purely educational or preachy, but Paul has managed to hit the nice middle ground where there's a lot of quality drama in it, while still actually educating the listener and making them care about this historical event, which so many people won't even have heard of." **DAN TOSTEVIN**

> **"There's a lot of quality drama in the story, while still actually educating the listener about this historical event."**
>
> **JAMIE ANDERSON DIRECTOR**

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

MARCH

THURSDAY 31

MAGAZINE

- ***Doctor Who Adventures* Issue 13** Panini, £3.99

AUDIO DRAMAS

- ***Doom Coalition 2*** [Eighth Doctor] by various. Big Finish, £20 (CD), £20 (download)
- ***The Peterloo Massacre*** [Fifth Doctor] by Paul Magrs. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Paradox Planet*** [Fourth Doctor] by Jonathan Morris. Big Finish, £10.99 (CD), £8.99 (download)
- ***Torchwood: The Victorian Age*** by AK Benedict. Big Finish, £9.99 (CD), £7.99 (download)

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
BBC
DOCTOR WHO
THE COMPLETE HISTORY
STORIES 68-70
PLANET OF THE DALEKS, THE GREEN DEATH AND THE TIME WARRIOR

AUDIO READING

- ***Washington Burns*** [Seventh Doctor] by Julian Richards. Big Finish, £2.99 (download)

APRIL

WEDNESDAY 6

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 16** Panini, £9.99

THURSDAY 7

BOOK

- ***Doctor Who: Travels in Time Colouring Book*** Puffin, £9.99

TALKING BOOKS

- ***Cybermen: The Invasion*** [Second Doctor] by Ian Marter. BBC Audio, £20 (CD)
- ***Amorality Tale*** [Third Doctor] by David Bishop. BBC Audio, £25 (CD)
- ***Time Lord Fairy Tales*** [Twelfth Doctor] by Justin Richards. BBC Audio, £17.99 (CD)

AUDIO READING

- ***The Memory of Winter*** [Twelfth Doctor] by George Mann. BBC Audio, £9.25 (CD)

WEDNESDAY 20

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 17** Panini, £9.99

THURSDAY 28

MAGAZINES

- **DWM Issue 499** Panini, £4.99
- ***Doctor Who Adventures* Issue 14** Panini, £3.99

BOOKS

- ***Doctor Who and the Zarbi*** [First Doctor] by Bill Strutton. BBC Books, £6.99
- ***Doctor Who and the Web of Fear*** [Second Doctor] by Terrance Dicks. BBC Books, £6.99
- ***Doctor Who and the Dinosaur Invasion*** [Third Doctor] by Malcolm Hulke. BBC Books, £6.99
- ***Doctor Who and the Genesis of the Daleks*** [Fourth Doctor] by Terrance Dicks. BBC Books, £6.99
- ***Doctor Who: The Visitation*** [Fifth Doctor] by Eric Saward. BBC Books, £6.99
- ***Doctor Who: Vengeance on Varos*** [Sixth Doctor] by Philip Martin. BBC Books, £6.99
- ***Doctor Who: Battlefield*** [Seventh Doctor] by Marc Platt. BBC Books, £6.99

FRIDAY 29

AUDIO DRAMAS

- ***Legacy of Death*** [Fourth Doctor] by Jonathan Morris. Big Finish, £30 (CD), £25 (download)
- ***And You Will Obey Me*** [Fifth Doctor] by Alan Barnes. Big Finish, £14.99 (CD), £12.99 (download)

BBC
DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
NIGHTSHADE
FULL CAST AUDIO DRAMA

- ***Nightshade*** [Seventh Doctor] by Mark Gatiss. Big Finish, £14.99 (CD), £12.99 (download)

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £12.99 (download)

And You Will Obey Me

RELEASED 29 APRIL

IN A NUTSHELL: The Master: last known location, rural Hexford, England. Dead and buried in an unmourned grave, in a lonely churchyard. Apparently...

And You Will Obey Me is the first story in a trilogy which explores one of *Doctor Who's* most successful baddies, as three Doctors cross paths with two different incarnations of their Time Lord nemesis – the Master!

"It's an unusual set of Master stories," says Jamie Anderson, the director of all three instalments. "It reminded me of the film *Memento*, in that there are bits that are all over the place chronologically, and gradually slot together. There are some technicalities of the scripts that were very challenging to direct, as well. When I was going through the scripts, I thought, 'How on Earth can they possibly resolve this?!' – but then, of course, there was a fantastic way to tie it all up."

And You Will Obey Me, written by Alan Barnes, sees the Fifth Doctor encounter the decaying version of the Master played by Geoffrey Beevers, as seen in the 1981 TV story *The Keeper of Traken*.

"We are in Upper Hexford in 2016," reveals Jamie, "and the Doctor is at an auction, trying to buy a grandfather clock. You can imagine what the grandfather clock is! But why is it there? The Master must be somewhere. There's a long period when it looks like the Master has expired, at the end of his final regeneration. And then this whole crazy saga unravels in front of the Doctor..."

Through flashbacks, we discover exactly what the Master has been up to.

"There was a lot of flip-flopping between past and present," Jamie recalls. "In the directing, a lot of those scenes were plumped together in a linear fashion, and then re-broken down in the edit, which helped. There's lots of logic to juggle, and it's not just the logic of the storytelling – it's the attitudes of the characters themselves. Where they are in their own timelines made a big difference to how they were to deliver the lines and interact with the others. There were several points where we just had to have a chat: 'Was this character aware of a particular aspect at this point in the story?'"

It appears that the Master has made some young friends. "It was quite a nice counter – teenagers and this rotting old corpse!" Jamie laughs.

"The language of the two opposing is quite nice to listen to. I suppose the Master's always got a slightly creepy 'evil uncle' feel to him, and here, he takes on a bizarrely fatherly role. There is a point where he refers to himself as 'Daddy' a few times, which is really, *really* grim! And he has a favourite, who he kind of adopts. The development of that relationship is unlike anything else I've seen or heard the Master do anywhere, but especially Geoffrey. It sets up such an unusual dynamic.

"It's showing the lengths the Master will go to, to survive," adds Jamie. "It sets him up as even more unpleasant and evil than you would have thought before..." **DAN TOSTEVIN**

AUDIO READING

BIG FINISH

RRP £2.99 (download)

Washington Burns

RELEASED 31 MARCH

IN A NUTSHELL: Washington isn't safe. America isn't safe. The Seventh Doctor and Ace are caught up in the chaos of the burning of Washington DC in 1914...

This is not your usual *Doctor Who* story.

"*Washington Burns* was a weird one, because the first thing I came up with was the opening sentence about Ace shooting a horse by accident!" recalls writer Julian Richards. "I went to a talk that Peter Snow gave, about his book on the siege of Washington [*When Britain Burned the White House*]. There were two key points of the entire thing that I came away thinking about. One was that the British were going to allow Washington to surrender absolutely peacefully until someone tried to shoot Robert Ross, missed, and killed his horse, and that felt to me like something that could be played with.

"The other moment was in the White House. Admiral Cockburn, having found an American wandering the streets, invited him to dinner at the White House, and then offered him the chance to take something away and save it. When he tried to pick up a book that looked like it was the President's diary, he then turned around and said, 'Oh, no, you can't have that, we have to burn that.' I just thought, 'Why did they have to burn the book? What would be so important that the book had to be burned?'"

Julian's story weaves the time-travellers seamlessly into the real history. "There wasn't an awful lot of invention of action," he explains. "It was adding in the Doctor as the impetus for that action, or as a way of channelling that."

Is there an extra weight of responsibility that comes with writing real characters and events? "There is, yeah," nods Julian. "But I think it helps, particularly with Ross and Cockburn, that they are such large characters – Ross was very much the perfect stereotype of the English gentleman of war, and Cockburn was very much the bold, brash approach. They play off each other so terribly well. It didn't ever feel like a challenge to get them right, it just felt like the way things naturally developed."

The Doctor and Ace find themselves battling Cerebra, a menace that seizes minds. "The idea came from thinking, 'What can make a book dangerous?'" Julian recalls. "With that came, 'What is the purpose of the book?' and the purpose of a book is to let you come away with your mind enriched somehow. So I thought, 'Okay, how does a book do the opposite of that? How do you have something that you read that *lessens* you somehow?' From that came the idea that Cerebra is a consciousness that can hide in the written word, and then feeds itself inside your mind, and if it's strong enough, controls it, and spreads itself that way.

"It is, at its heart, a war story," he concludes, "but it is bizarre, in that it is a wartime story that travels between two times, from the end of one war into the middle of another..." **DAN TOSTEVIN**

Sheridan Smith narrates *The Curse of the Fugue*.

AUDIO READING

BIG FINISH

RRP £2.99 (download)

The Curse of the Fugue

RELEASED 29 APRIL

IN A NUTSHELL: February 1973: Britain endures regular power cuts. However, the situation is far worse for one old woman. Out of the dark come visitors who know of her terrible burden of wartime secrets...

We last heard Sheridan Smith play Lucie Miller, companion of the Eighth Doctor, in 2011. Now – after BAFTA wins, Emmy nominations, and an OBE – she's returning to *Doctor Who*, as narrator of a *Short Trips* story.

"Lisa Bowerman [director] and I made a list of who we should work with on the next two years of *Short Trips*, and Sheridan was top, in an 'it'll never happen' sort of way," recounts producer Ian Atkins. "She's on stage at the moment in *Funny Girl*, and has to protect her voice – she only had to wake up on the recording day with a sniffle, and it would be off. That morning, waiting to hear she was on her way to the studio... it was the longest of my life!"

Although Sheridan has been away from the role for as long as she originally played it, Lucie's popularity has never faded.

"When I got to the point of her death [in 2011's *To the Death*], I was standing at my kitchen sink," recalls Alice Cavender, writer of her comeback story, "and I stood there for ages afterwards, just in shock. I didn't think I'd hear that voice again!"

When *The Curse of the Fugue* begins, Lucie has spent two weeks in 1973.

"She's made friends, but she is irritable and wants to go, because it's not the most dynamic place for her," Alice explains. "In the 1970s, things had got a bit stuck in the mud, after the excitement of the 60s. The Doctor and Lucie have to play a role in unsticking the people in the story, and getting them to look forward from where they are. It's a resolution of a lifetime's angst, potentially, for the characters. So it's about 'who do you trust?' and 'who do you fear?' and 'can you be brave enough to move on?' Sheridan breathed life into all the supporting characters, who I'd never heard in my head properly. She's so good at portraying Lucie's vulnerability, and her warmth, and her grit."

"She was so incredibly generous about her love for Big Finish, that I kept forgetting that we were working with one of Britain's première talents," admits Ian. "Instead it was just a really good actress stepping back into an old role as if she'd never been away." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Nightshade

RELEASED 29 APRIL

IN A NUTSHELL: Professor Nightshade's days are over. Edmund Trevithick is now just an unemployed actor in a retirement home, fondly remembering his past. Then, the bodies begin to turn up...

For Mark Gatiss, who has gone on to write eight *Doctor Who* TV episodes, his 1992 novel *Nightshade* was just the beginning. For the Seventh Doctor, it could've been the end...

"He's come to a sort of mid-life crisis, I suppose," suggests Sophie Aldred, who plays companion Ace in *Nightshade*'s new audio adaptation. "He's going through a questioning period, and he's actually contemplating giving it all up and retiring. For Ace, the implications are that she's not going to be in the TARDIS any more – so what happens to her? And so it's almost like a pause in the canon. It's taking stock. We've just recorded a scene where I really did cry. It's so weird – even the *thought* of not doing *Doctor Who* anymore is so painful that it's upsetting. It's got a lot of emotion in, this script."

The audio version is written by Big Finish newcomer Kyle C Szikora.

"I've known Mark Gatiss for about four or five years, and he asked me to adapt it," Kyle explains. "I was familiar with the story, but I'd never read it, so I came into this cold. I spent about two or three weeks just reading the book over and over again, familiarising myself with the characters, the story, the plot. Once I started writing, my wall at home looked like a crime scene – full of notes, and pages and pages of story and ideas and plot! It was really challenging, but a *good* challenging."

What were the most important things to preserve from the original text?

"It had to be about the Doctor wanting to retire," asserts Kyle. "He's had enough, and Ace is doubting that. Can he retire? Will he? Everything else happens around all that, almost."

The story's other focus is Edmund Trevithick, the man behind TV's Professor Nightshade.

"Trevithick is a very misanthropic, washed-up former actor, living in a care home in Crook Marsham," says Kyle. "It's quite a tragic character, really. Then he gets news that the BBC is interested in wanting to interview him, and he gets excited thinking that there could be a new series of *Nightshade*. But then the real thing happens around him, as this evil which was formed in the Earth begins to awaken..."

Mark Gatiss collaborated with director Scott Handcock on casting the audio.

"Mark was very involved and enthusiastic," Scott reveals. "We sat together over a lunchtime, discussing people we liked the idea of, many of whom overlapped. But particularly with Trevithick, we knew that was going to be important, so we drew up a list of absolutely brilliant actors. We wanted a really good, strong actor from the classic days of television. I grew up studying classics, so I knew *I, Claudius* quite well, and the moment Mark suggested John Castle, I was immediately onto that. And I'm so thrilled he said yes. He's got a glorious, glorious voice..." **DAN TOSTEVIN**

> **"The Doctor is going through a questioning period, and he's actually thinking about giving up and retiring..."**
>
> **SOPHIE ALDRED ACE**

Sylvester McCoy and Sophie Aldred lead the cast of *Nightshade*.

Mark Gatiss with his 1992 novel.

TALKING BOOK

BBC AUDIO
RRP £20

Cybermen: The Invasion

RELEASED 7 APRIL

IN A NUTSHELL: The Doctor, Jamie and Zoe land on Earth where they discover that the Cybermen are planning a massive invasion...

The eight-part epic *The Invasion* (1968) – famous for introducing UNIT and bringing the Cybermen to the streets of London – is back as a talking book, with David Troughton (son of Second Doctor actor Patrick) reading its 1985 novelisation.

"The link isn't only sentimental," says range editor Michael Stevens. "David can imbue the Doctor's dialogue with the same warm, cosy authority as his father, and the result is a sometimes uncanny impression of the incarnation we know and love. But there's so much more to David's reading – he is a superb all-round narrator, who carries the listeners along with him."

The various Cyber voices are provided by Nicholas Briggs. "Although the spirit of these audiobooks is that one reader generally handles narration and character voices, for the two most famous monster races in *Doctor Who* – the Daleks and the Cybermen – we ask Nick, who is now the TV series' monster voice supremo, to provide their representatives' dialogue," says Michael.

"Having got a ring modulator, which is what they used to do the Cyber-Planner and Cybermen voices in this story, I was able to reproduce almost the exact same effect," Nick explains. "The trouble with the Cyber-Planner is, in the book, it says things like 'it roared', or 'it said aggressively', but on TV, it actually just speaks on a monotone! So I had to develop ways of doing the same voice people will remember, but getting quite intense at the end of lines to match the descriptions in the book.

"I read the book many years ago as a fan," Nick recalls. "It was written by the late, great Ian Marter, who was a brilliant writer. He was the first one who started putting slight bits of blood and guts, and semi-strong language, in his novelisations of old *Doctor Who* stories. Certainly, his manuscript for *The Invasion* is, in places, not exactly the same as the TV series. It has a harder feel about it."

"There's a fair amount of visceral 'body horror' in the book," Michael elaborates, "so that when people receive injuries, they are more graphically described that you'd find in, for instance, a Terrance Dicks novelisation. But for all that, there's still a lot of comforting hot, sweet tea and sandwiches swilling around. At the end of the day, he is still turning in faithful novelisations of the original TV episodes.

"Ian Marter understood the spirit of *Doctor Who*, and approached every novelisation with energy and a willingness to go the extra mile when it came to description, both of place and of character motivation," Michael enthuses. "With *The Invasion*, he is squeezing a lot of story between the pages, but he retains and sketches in what matters. I think his books are always vivid. They conjure up a clear vision of the events unfolding on the page or, now, in your ear..." **DAN TOSTEVIN**

TALKING BOOK

BBC AUDIO
RRP £25

Amorality Tale

RELEASED 7 APRIL

IN A NUTSHELL: When gangster Tommy Ramsey is released from prison, he strikes back at his enemies. But a far more terrifying threat is revealed. Within hours the city's air turns into nerve gas and thousands succumb to the choking fumes…

Dan Starkey, who's best known for playing Sontaran butler Strax on screen, has always loved the Third Doctor in prose. "When I started reading Target novelisations, I remember powering through all the Jon Pertwees," he recalls, "and they were very exciting, especially on the page. It is an evocative period for me."

Now, Dan has narrated a Third Doctor novel from 2002 for its release as a talking book.

"*Amorality Tale* is a very exciting story," he enthuses, "but it's also a very bleak story. It's quite powerful, actually. It's really taken the idea of the last days of the Third Doctor, because it's set in between *The Monster of Peladon* and *Planet of the Spiders* [1974], so the Doctor's already had one brush with mortality, and he's really contemplating stuff and being quite withdrawn. Sarah Jane has tried to pique his curiosity by unearthing this particular period in London in the early 1950s, when thousands of Londoners died in smog – an actual genuine historical event – and she's found a photograph of him shaking hands with a notorious East End villain, dated from 1952.

"It's almost '*Doctor Who* meets *The Long Good Friday*'," Dan suggests. "As a voice actor, the challenge for me is that because a lot of these characters come from Old Street, Shoreditch, in 1952 – and they're around the same age, as well. So the challenge was finding ways to differentiate the voices. I ended up casting it in my head! One is clearly Bob Hoskins. One is sort of Michael Caine."

Dan has tried to capture the regulars, too.

"I've given it an evocation of Jon Pertwee," nods Dan, "so you've got the slight lisp, and occasionally you get this very strong moral tone where he starts lecturing. But for Sarah Jane, I haven't tried to do an impression of Elisabeth Sladen. I think she's got a very specific speech pattern and tone of voice, so I've just changed my vocal quality to sound more feminine. I think that's quite a tricky one."

How would the younger Dan, devouring Third Doctor books, have responded to *Amorality Tale*?

"If I'd been reading it when I was about nine or ten, I think bits of it would have disturbed me!" he chuckles. "It's post-war, so all the characters have got some seriously horrible stuff within living memory, and the world it depicts is very brutal. But it's not sadistic. In prose, you can do it without dwelling on it." **DAN TOSTEVIN**

AUDIO READING

BBC AUDIO
RRP £9.25

The Memory of Winter

RELEASED 7 APRIL

IN A NUTSHELL: Joan of Arc is troubled by voices, telling her things concerning the Doctor's own people, the Time Lords. Compelled to discover where she is getting the information from, the Doctor and Clara are drawn into danger…

For the fourth and final chapter of the *Tales of Winter* series, the Twelfth Doctor and Clara are going back in time…

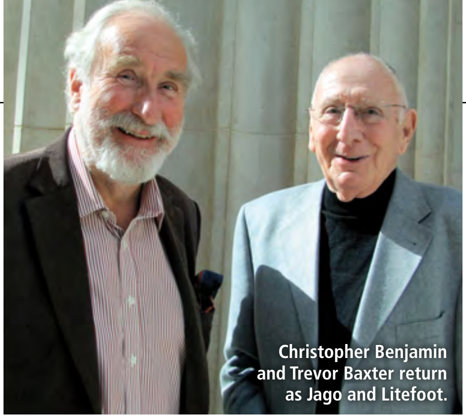
"We're in the 1420s, the time of Joan of Arc," explains writer George Mann. "She's one of the major characters in the story. There's also a character called Julius Winter, who's come back in time – a Winter from the future, investigating the origins of his family. He's got a precursor to the bracelet that Captain Jack uses, and now he's stuck – it won't operate any more, and he can't get back home, so he's called the Doctor."

Julius has summoned the TARDIS using the psychic card his family has possessed throughout the series.

"We don't really know how the Winter family has got hold of this card," George reminds us. "The Doctor doesn't remember giving it to them, which suggests he's given it to them at some point in his future, but their past. *The Memory of Winter* goes some way to resolving that. So the Doctor ends up in 1429, with this historian – and he's obviously pretty grumpy about it, as he has been at the whim of this family for so long. But then he finds himself drawn into the story of Joan of Arc. She was obviously famous for having heard the voice of God and the saints, and one of those voices is talking to her about Gallifrey. So she knows things that she shouldn't, and the Doctor is obviously immediately drawn into that."

George's angle on the historical setting is Joan-centric.

"I wasn't looking to write a *Doctor Who* story about the Hundred Years' War," he emphasises. "It was more about writing a story about this incredible woman, from a time when Europe was dominated by men. I wanted to capture this specific part of her life, when she's journeying to the French court. She's not the fully formed person who's going to go on to be a saint, and lead armies, but you're getting glimmers of it. She's clearly a warrior. She clearly wants to fight for what she believes in. I wanted to be sensitive, as well, to Joan's story. I didn't want to try to explain away the fact that she hears these voices that she believes are the voices of the saints and God talking to her. I was very keen not to march in and give a good old-fashioned *Doctor Who* explanation for that…" **DAN TOSTEVIN**


Christopher Benjamin and Trevor Baxter return as Jago and Litefoot.

AUDIO DRAMA

BIG FINISH
RRP £30 (CD), £25 (download)

Jago & Litefoot Series Eleven

RELEASED 29 APRIL

IN A NUTSHELL: Missing persons, a Satanist cult, a mysterious dehydrated corpse and a run in with the Master. Once again, Jago and Litefoot are fighting for their lives…

At the end of Series Ten of *Jago & Litefoot* – the audio spin-off featuring characters from 1977's *The Talons of Weng-Chiang* – Inspector Quick had a creepy encounter with the Master, as played by Geoffrey Beevers, in the backstreets of Victorian London. For Series Eleven, the evil Time Lord becomes the main villain.

"It gives it a bit of depth, I think," suggests Justin Richards, the series' script editor. "It brings it back, closer to *Doctor Who*. And the Master is just a terrific character anyway, in any of his incarnations – but particularly the decrepit sort of Master, from between *The Deadly Assassin* [1976] and *The Keeper of Traken* [1981]."

"He works very well with the gothic nature of *Jago & Litefoot*," says director Lisa Bowerman, "and the gothic nature of Victorian drama and Victorian London. There's that darkness, and Geoffrey's Master is *very* dark!"

Until the final episode – which also features Colin Baker, returning to the series as the Sixth Doctor – the Master will be overseeing his dastardly plans from the shadows.

"He's not at his best!" chuckles Justin. "He's rather weak, so he stays in the background, hidden – although his mind is as sharp and villainous as ever, so he manipulates things from behind the scenes. It's to do with keeping Jago and Litefoot in the dark about what's really going on, which gives you a bit of dramatic tension."

Geoffrey's performance is as chilling as listeners have come to expect. "When he did the cliffhanger going into Series Eleven, the hairs on the back of my neck stood on end," admits Lisa. "There's a certain timbre to his voice, and an authority to it, that you just can't ignore. When I got the edit back, the editor had put some music over it, but I just wanted *nothing* around this voice. It gets you right in the solar plexus. He's masterful."

And his influence will last beyond these four new episodes. "The Master has allowed us to take the series off into a new direction," David reveals, "which perhaps won't become apparent until Series Twelve – but there is a major shift that's coming during the course of Eleven, in terms of one of the characters…" **DAN TOSTEVIN**

> **"Beevers' Master works very well with the gothic nature of *Jago & Litefoot*…"**
>
> **LISA BOWERMAN DIRECTOR**

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: The Victorian Age

RELEASED 31 MARCH

IN A NUTSHELL: Queen Victoria has arrived for her annual inspection of the Torchwood Institute. This year, everyone is quite determined, nothing will go wrong...

Big Finish's second series of *Torchwood* audio dramas begins with a writer new to the range, novelist AK Benedict.

"Someone said, 'You really must approach Alexandra','" recalls producer James Goss. "She wrote a book called *The Beauty of Murder*, which is one of those books where you start reading it, suddenly realise what the really clever idea is, and immediately have to stop reading and take a walk – and she's the biggest fan of *Torchwood* imaginable."

Her story has its roots in 2006 *Doctor Who* episode *Tooth and Claw*, in which Queen Victoria resolved to found the Torchwood Institute. *The Victorian Age* revisits the character 20 years later.

"The Queen is coming to inspect Torchwood, because she's heard that things aren't going particularly well," explains Alexandra. "So she's come to see whether this is exactly what she had in mind for her Torchwood – her precious Torchwood that seems to be expanding, and she has little control over it now."

In 1899, Torchwood London is based within the Natural History Museum, and Jack Harkness is working there on secondment from Cardiff.

"The Queen has heard tales, and met Captain Jack before," Alexandra explains, "so she wants to see what he's up to. And then, when she does arrive, she finds that they've got themselves involved in something they're finding difficult."

The adventure that follows sees her face more than just aliens – "she has to deal with London life," says Alexandra, "whether it's beneath the laudanum house or the backstreets and alleys."

But she and Jack take it all in their stride...

"It's a tempestuous relationship, really, because they're both wary of each other," Alexandra says. "Jack knows that she has the power to shut down Torchwood, and he's finding a home there. But also, Queen Victoria has had dealings with him before, knows that there's something interesting about him, and so she has deep suspicions.

"Having watched *Tooth and Claw* over and over again for the last nine years, I wanted to have some continuity with the Victoria that we met. She is intelligent. She has wit and verve and steel running through her, and as much courage as any other Torchwood member."

Alongside John Barrowman as Jack, Rowena Cooper takes over the role of Victoria, now at the end of her reign. "She was incredible," Alexandra enthuses. "Exactly as I'd imagined, and so much more. From the way she brought every little nuance to life to the weight she gives the sadder moments, she just made me grin the whole day." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: Zone 10

RELEASED 29 APRIL

IN A NUTSHELL: Toshiko Sato has uncovered a message which leads her to Russia, and into an uneasy alliance with the KVI – the Russian equivalent of Torchwood. Toshiko needs to get into Zone 10 – a frozen wasteland which officially doesn't exist. An intergalactic war was once fought in Zone 10. And it turns out there's a survivor...

In the icy north of Russia lies Zone 10, where strange phenomena have long been reported. Whole units of specially-trained men have disappeared inside. It would be absurd to even approach.

So obviously Toshiko Sato is on her way there!

"She's got a more scientific approach to things than any of the other *Torchwood* characters," points out David Llewellyn, writer of *Zone 10*, "apart from possibly Owen. There's one line where the Russian agent says, 'Nobody's ever been able to go in there, we've sent soldiers,' and she says, 'Yeah, maybe you should have sent scientists.' She's always thinking along those lines, rather than just running around shooting at things, or running away from something. She's always being a bit more analytical about that."

That agent, who accompanies Tosh on her private mission, is Maxim Ivanov, director of the KVI – Torchwood's Russian equivalent, introduced in the Cold War sections of David's 2008 novel *Trace Memory*.

"They were Torchwood's enemies in that," he explains, "but that relationship would have changed over time to be less confrontational. So what would the KVI be like now? We thought, 'Wouldn't it be funny if they weren't very well funded? If they'd been almost forgotten about by the state, so they were this shadow of their former selves?' Before, they were like SPECTRE in the Bond films – now, they've got an office above a pizza shack!

"The idea with Maxim is that he's somebody who, maybe 20 years earlier, would have been the Jack Harkness of the KVI team," David continues. "He would have been running round in a trench coat, shooting at aliens. But as a result of the fact that he is a normal, living, breathing human being, he's had a personal life that's been destroyed by doing this job. He's been married, and he's had kids, but he's estranged from his family, pretty much. He's kind of nearing the end of his career, and looking back on what it's done to him personally. And even though Tosh is younger, she's in a similar place. So I think they're both being very retrospective, a bit philosophical, about what those jobs have done to them. That's where they're on an equal footing.

"However, he's also completely different to Tosh, because he's this slightly larger-than-life, gregarious character, who's a bit abrasive when they first meet, and he's kind of the opposite of her. So I wanted that to be something they could play off, as well – the fact that they've come to a job with different approaches, but what the job has done to them each has been kind of similar."

David took inspiration from the 1979 Russian film *Stalker*...

"That's about a zone of an exclusion that people aren't allowed to go into, and these guys travel into it," he explains. "I love that film. I wanted to fashion that into a story that could involve Tosh and the Committee in a satisfying way..."
DAN TOSTEVIN

Naoko Mori
and the cast of
Torchwood: Zone 10.

BACK ON TV!

Your guide to *Doctor Who* repeats airing in the UK over the next month...

On W

MARCH

The Impossible Planet, The Satan Pit	Thursday 31

APRIL

The Rings of Akhaten	Saturday 2
The Doctor Dances, Boom Town, Bad Wolf, The Parting of the Ways, The Doctors Revisited: Colin Baker, The Rings of Akhaten	Sunday 3
Cold War	Saturday 9
New Earth, School Reunion, The Girl in the Fireplace, Rise of the Cybermen, The Doctors Revisited: Sylvester McCoy, Cold War	Sunday 10
Hide	Saturday 16
The Age of Steel, The Idiot's Lantern, Love & Monsters, Fear Her, The Doctors Revisited: Paul McGann, Hide	Sunday 17
Journey to the Centre of the TARDIS	Saturday 23
42, Blink, Army of Ghosts, Doomsday, The Doctors Revisited: Christopher Eccleston, Journey to the Centre of the TARDIS	Sunday 24

All information correct at the time of going to press.

WOTCHA!

The page that has no wish to be devoured by alien monstrosities, even in the cause of political progress.

BY THE WATCHER

TARANTINO TOP TEN

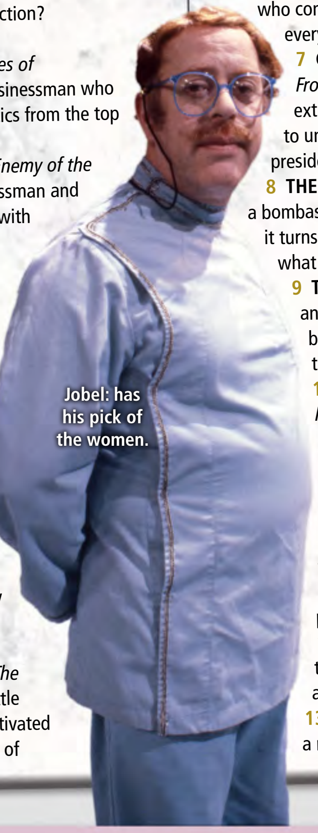
▲ RESERVOIR TROGS ▲
▼ THE LAND OF PULP FICTION ▼
▲ FROM DASK TILL THAWN ▲
▼ KILL RILL ▼
▲ THE HATEFUL EIGHT-LEGS ▲
▲ JACKIE LANE ▲
▲ DRAITH PROOF ▲
▼ INGLOURIOUS CARSTAIRS ▼
▲ JINGO UNCHAINED ▲
▼ NATURAL BORN KEELERS ▼

A History of Doctor Who in 100 Objects…

#69

MR JOBEL'S TOUPEE

It's not often that this page dips its toes into the warm sewer of current affairs – but there's a first time for everything. So this month, I thought we might take a few minutes to ponder 20 random *Doctor Who* characters. Can you spot any connection?



Jobel: has his pick of the women.

1 **MORGUS** in *The Caves of Androzani*: a corrupt businessman who interferes in global politics from the top of his big tower.
2 **GILES KENT** in *The Enemy of the World*: a corrupt businessman and would-be world leader with a longstanding grudge against Mexicans.
3 **VAN STATTEN** in *Dalek*: a hubristic American megalomaniac with more money than sense.
4 **JOBEL** in *Revelation of the Daleks*: a narcissist in a toupee who chases after women half his age and is dangerously out of his depth.
5 **THE CITY ADMINISTRATOR** in *The Sensorites*: a dumpy little inadequate who is motivated by an irrational hatred of foreigners and tells ridiculously transparent fibs.

Carrington plans to use the media to his own ends…

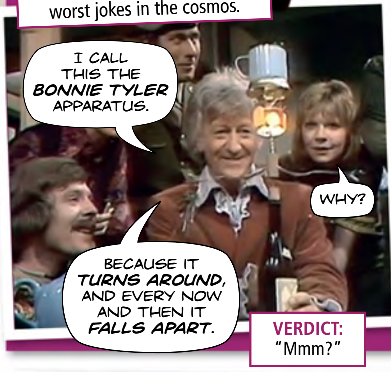
6 **GENERAL CARRINGTON** in *The Ambassadors of Death*: a twisted self-justifier who considers it his moral duty to turn everyone against alien immigrants.
7 **CONGRESSMAN BROOK** in *Frontier in Space*: a rabble-rousing extremist who exploits xenophobia to undermine the incumbent president.
8 **THE CAPTAIN** in *The Pirate Planet*: a bombastically bellowing blowhard who, it turns out, hasn't the faintest idea what he's doing.
9 **THE MARSHAL** in *The Mutants*: another bombastically bellowing blowhard who, it turns out, hasn't the faintest idea what he's doing.
10 **MRS SMITH** in *Remembrance of the Daleks*: a small-time hotelier and unreconstructed racist.
11 **XOANON** in *The Face of Evil*: a severely damaged individual who compensates for his personality disorder by building a wall to keep out the people he considers savages.
12 **THE MARA**: a deceitful snake that erodes people's sense of self and thrives on fear and hatred.
13 **KALIK** in *Carnival of Monsters*: a ruthlessly ambitious slimeball who plans to win the presidency by whipping up xenophobic hysteria.
14 **THE EMPEROR DALEK** in *The Parting of the Ways*: a demented racist who keeps the human race docile with moronic TV game shows.
15 **HILDA WINTERS** in *Robot*: a ranting demagogue whose thugs assault unwelcome attendees at her fascist rallies.
16 **BROTON**, Warlord of the Zygons: a bright orange control freak whose evil plans include destroying the climate and making a complete mess of Scotland.
17 **KROAGNON** In *Paradise Towers*: a raving fruitloop who lives in a giant tower-block and is worshipped by other raving fruitloops.
18 **MONOID ONE** in *The Ark*: an inept bully with a preposterous hairdo, endless grudges against his opponents, and a hopelessly singular viewpoint.
19 **MR DIAGORAS** in *Daleks in Manhattan*: a ruthless capitalist who plots world domination from his New York skyscraper and eventually turns into a monster.
20 And, of course, **MADGE CRANLEIGH** in *Black Orchid*: a financially privileged serial liar who cossets her intellectually challenged offspring, blames innocent people for crimes she knows are not their fault, and enjoys an unexpectedly conflicted relationship with clandestine immigrants from Latin America.

IN A NUTSHELL: The very powerful and the very stupid have one thing in common.

Monoid One: definitely up to something.

WHAT A LOAD OF RUBEISH

The blinking brainiac analyses the worst jokes in the cosmos.


I CALL THIS THE *BONNIE TYLER* APPARATUS.
WHY?
BECAUSE IT *TURNS AROUND*, AND EVERY NOW AND THEN IT *FALLS APART*.

VERDICT: "Mmm?"

THE *Six Faces* OF DELUSION

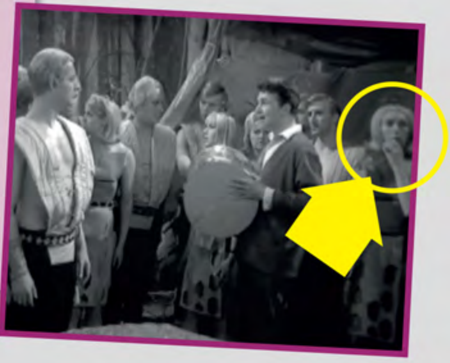
The Key to Time season: don't you just love it? With its mind-expanding storylines, its fairytale parade of kings, queens, princes and princesses, and its mixed fortunes when it comes to whistling up a convincing monster, it's easy to overlook the fact that a surprising number of its characters appear to be named after something downright peculiar. Which five of the following are true, and which one have I just made up?

Answer revealed at the bottom of the page.

1 Garron is another name for a Highland pony.
2 Balaton is the largest lake in Central Europe.
3 Mula is an island in the Maldives.
4 Zadek is the highest mountain in Kyrgyzstan.
5 Varlik is a long-running Turkish literary magazine.
6 Merak is a species of peacock found in South-East Asia.

SUPPORTING ARTIST *of the month*

A vital component in the skill-set of any extra is the ability to hit the facial reaction accelerator and go from nought to sixty in a matter of seconds. This month's masterclass begins at around 6:30 in the fifth episode of the first Dalek serial – you can call the story what you like, but there's little doubt that the episode is called *The Expedition*. All eyes are on Ian Chesterton as he tries to goad those pesky peacenik Thals into action against the enemy. But next time you watch, fix your gaze instead upon the lady towards the right of the screen. She's unflappable, gazing serenely into the middle distance, blinking rather a lot but otherwise unfazed by Ian's efforts to get a rise out of her. And then our schoolteacher ups the ante by grabbing the Thals' history canister and growling, "Supposing I take it down to the city and try and trade with the Daleks?" Well, that does the trick. Like Edvard Munch's *The Scream* made flesh, the hands rise to the face while the mouth forms a piteous 'O', raising the curtain on a ballet of mimetic shock-horror: turn to the left, turn to the right, silently conveying to her fellow Thals exactly what she thinks of taking it down to the city and trying to trade with the Daleks. That done, the left hand briefly but conscientiously checks that the hairdo is still hanging nicely, and then plonk, straight back to first positions. Immaculate.



The Six Faces of Delusion: Number 4 is complete nonsense. The others are all true.

SISTER GOOD?

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